AH,BD!
BDXIII03/13
721
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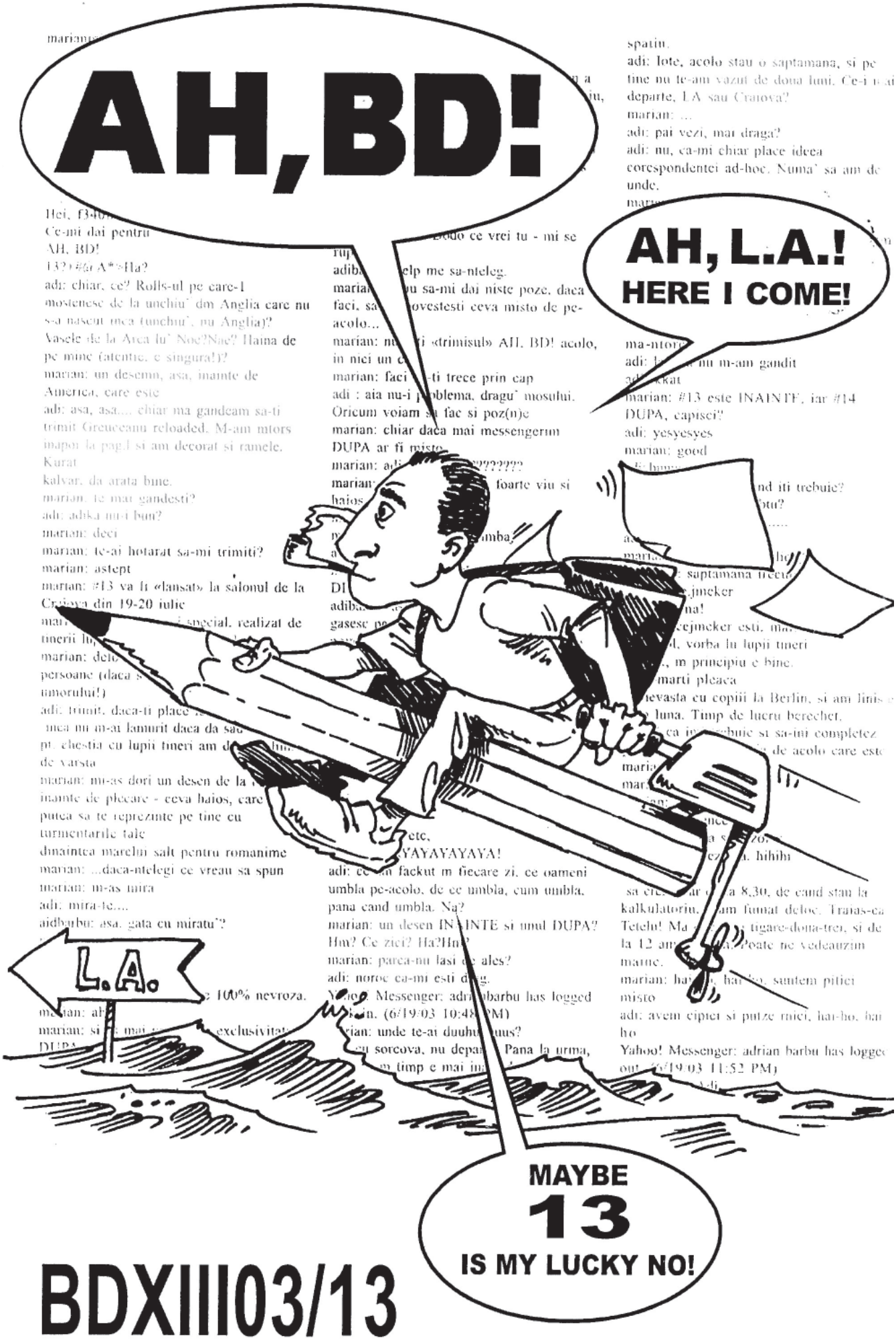
ZIP
HHH


AH, BD!
AH, L.A.!
HERE I COME!
L.A.
MAYBE
13
IS MY LUCKY NO!
BDXIII03/13
Ubi BD ibi patria

• magazin evazionist BD & Co'editat de Alianța Desenatorilor SyndiCART.promotion BD CRAIOVA 03
• nr. 13, iulie 2003, Craiova
• 32 pagini A 4
• coperta ■ Adrian Barbu (*succes la finala "Illustrators of the future" de la Los Angeles!*)
• coperta IV: Teodora Velica & N.F.Radu
• concept & DTP: M.M.

• nr.1 „BDC" - Premiul pentru debut editorial al Asociației APT 12 (Paris)
• Cred că ai simțul punerii în pagină și al gagurilor vizuale. Reușita revistei "AH, BD!" se datorează acestor calități. Trebuie să găsești acum o temă și să creezi o poveste adevărată, o adevărată aventură pentru personajul tău (chiar dacă vei continua să-l folosești pentru animarea revistei). Retrospectiva salonelor e simpatică. Și îți mulțumesc pentru locul pe care mi-l acorzi. Trebuie să ai grijă de numărul 2 al "AH, BD!". Al doilea număr este întotdeauna cel mai dificil. Ai niște atuuri, câțiva desenatori în progres. Fii atent și selectiv. Nu accepta orice! Trebuie să-i mulțumești pe cititorul ocazional și să-l aduci către BD și de asemenea pe rarii amatori de BD din România (Pierre Pascal)
• nr.2 special „Fantastic" - Premiul ARSFan pentru cea mai bună revistă
„Grafica și machetarea revistei împreună cu povestirile de calitate impresionează favorabil un cititor avizat" (Sandu Florea)
• nr.3 „Scoutisme"
• nr.4 special Valentin Iordache
• nr.5 „Cherchez la femme"
• nr.6 „GENERATII I"
• nr.7 „GENERATII II" - „Fete de la Musique et de la Bande Dessinée
• nr.8 „GENERATII III" - III BD CRAIOVA 2000
„Arată foarte bine.Am remarcat punerea în pagină și concepția de ansamblu care poartă marca inimitabilă a lui Marian Mirescu. Comentariile de subsol cu paragrafe din scrisorile mele sunt foarte bine găsite și ilustrează perfect spiritul în care a fost creată povestirea A Graveyard Tale." (S.F.)
• nr.9„FANTASTIC 01" - Premiul pentru cel mai bun editor - BD Constanța 2001
"Echipa de desenatori craioveni este o echipă redutabilă și ceea ce îmi place foarte mult este faptul că ați reușit să stați uniți și să vă impuneți ca o grupare distinctă în peisajul BD românesc. În condițiile dificile în care nu există practic sprijin pentru mișcarea BD voi reușiți să publicați AH, BD! ceea ce este într-adevăr remarcabil. AH, BD! #9 este un număr foarte reușit mai ales că e și tipărit pe o hârtie mai bună." (S.F.)
• nr.10„COMICS TEST"
Nominalizat la premiile ROMCON 2001 - Iași
"Sunt super revistele! Iar Pataggonia e nemaipomenită! Sunt sincer impresionat! Vă iubesc! Îți mulțumesc pentru publicarea Forțelor...Sunt nemaipomenit de încântat. E o frumoasă surpriză! Mulțumesc,mulțumesc! Cu toată prețuirea, Bufnilă" (Ovidiu Bufnilă)
• nr.11 „IV BD CRAIOVA 2002"
"Ah,BD@ll arată foarte bine, materialul este dens și de bună calitate. Cred că fanzinul și-a găsit formula grafică ideală deoarece ultimele numere au același nivel calitativ ceea ce este semnul cel mai sigur de profesionalism. Felicitări! (Sandu Florea)
• nr.12 „HORROR"
"You do a great job. I'm impressed!" (Dusan Reljic)
• „AH, BD!"
© Marian Mirescu
• address: *O.P.4, C.P 408, 200890 Craiova*
• e-mail: ah_bd@hotmail.com
• ISSN 1454-6094
gallery, artists, comics & comics forum:
www.imagikon.ev.ro
■supracoperte color I si IV de Tudor Popa

Comics Stories in The Balkans, Thessaloniki, December 2002

Of the 6 Romanian artists invited, 3 were present: Valentin Tanase, Marian Mirescu and Alexandru Ciubotariu (photo)
Ciubi: "There was a dominant sense of weariness, something sad and nevertheless a will of overcoming this difficult period, the consequences of war and revolutions."
Vali: "Seeing for the first time the work of artists so close geographically and yet unknown to us was very pleasant surprise. I've seen spectacular art. I have traveled a few times in Greece but never had this opportunity."

"Comic Art saved me. Because of the WAR I lost everything and left my country and started all over again in Greece, in my fifties. Grape was cheap and this is how we survived a few months. And then I began working as a cartoonist. Though I still cannot speak Greek, I am again what I used to be back home. I live by my art."
Your words in the Forum had a great impact, Marian*. You touched me here, in the heart. You said comic artists are good people. Basically, yes, they are good.
You know, Comics saved me. What I'd have done if I hadn't done that? Who knows? Boring, unsatisfying jobs, stealing... or worse. I don't know... Destroying, killing! You must be right. Once an artist, always an artist."
" Clubi! (Choobie Doobie-Doooh, Choobucka!) is indeed the Hope you're talking about. At his age he does wonderful things. In the process of maturation he will do unbelievable things! (and draw gorgeous girls, too)"
"Dusan Reljic - Born in 1948 in Novi Sad of former Yougoslavia and lives in Athens, Greece. He had studied Philosophy and Sociology before fully devoting himself to art. By the end of the 80's, he had already established himself as one of Yugoslavia's most important comic artist as his works were published in every single magazine and newspaper that was in circulation in the countries of former Yugoslavia. He is the author of DECAMERON and MARBLE COMPANY (comic series for children). In Greece, he became famous for the series BALKO FROM NEWORDERLAND (*Eleftherotypia*) and from the newspaper *Kyriakatiki Eleftherotypia*. He has illustrated many books for children. Works of his have been published in the magazines ***Metro*, *Status*, *Mamuth comic*, *Epsilon*, *9*, *Parapente*." (***Comics Stories in the Balkans***, December 2002)
*somewhere in this magazine (minus the vibrations!) oh, yes, page 14!

Dusan Reljic: ***"AH, STRIPOVI!" - Comics Stories in the Balkans,*** **Thessaloniki, December 2002**

www.imagikon.ev.ro
forum/comics

Marian M. Salut, Marian T si voi fani si fanete! Ultima noutate in "materie" este comicbook-ul CHASERS. Si a aparut in toata tara! Aveti un week-end la dispozitie pentru a formula niste pareri. Numai bine, Marian M.2002-11-09 00:09:55

Mr.H vs Halo Salut, Marian ! Am trecut prin revista numarul intai al "renumitului" Chasers... de aceea trebuie sa spun urmatoarele: - un act de ambitie din partea unor "posibili" fani B.D. ... - revista are un iz de "comercial B.D.", (s-ar putea sa ma insel, nu stiu...) - se pare ca se pot gasi sponsori pt un tipar mai de calitate.... - partea proasta este ca subiectul este foarte prost pus la punct (ceva de genul inexplicabilului - posibil asa sa fi fost decizia autorilor)... - despre partea artistica nu pot sa zic decat ca lasa foarte mult de dorit, avand in vedere ca apare amintita "Media Pro", nu ?! - totusi e un inceput care nu trebuie trecut cu vederea...ile admir entuziasmul ! Ce as mai avea de adaugat este daca respectivi sunt interesati pentru o posibila colaborare. P.S. sa speram ca va supravietui mai mult decat Quadrat.2002-11-17 05:03:49

Marian Quadratul, in ciuda unui accident tipografic, vad ca ramane un reper. Sunt destul "nostalgici". Ei isi aduc aminte cu placere si durere (le e dor si doare!) de Quadrat. Quadrat va fi, daca n-a ajuns deja, un "collectable". Radu (Popovici, editorul) o intra pe linie sa ne spuna cum a fost si cum e. As pune in discutie acum, Mr. H, si formatul "Chasers". Si ma gandesc si la alte incercari de comic book - Superman, de ex. Formatul european" - magazin A4, album - sa fie mai potrivit lecturarii ? mai "obisnuit", deci mai comod, mai eficient? Exista o perceptie anume a cititorului european? Sa fim noi oare, ca romani, chiar mai indaratnici decat europeanul "average"?... Ma asteptam si eu ca Media Pro sa scoata si o revista de benzi desenate (pe romaneste) printre atatea alte publicatii. Stiu ca aveau de gand cu ani in urma, pe vremea revistei "Abracadabra". Era vorba de o revista de mici dimensiuni, de buzunar, cu (super)eroi dupa chipul si asemanarea unor. Esca si Calinescu! Am ramas la vorbe doar. Eroii nu mai sunt aceiasi, dar ideea ramane valabila! De acord! Viata lunga Vanatorilor! 2002-11-18 23:17:57

Mr.H Daca s-ar pune bazele unui curent de B.D. (asemeni Marvel (ca sa iau un exemlu concret), cam ce fel de "eroi" am putea crea ? Oare am avea noi rabdare sa mergem si pe ideea de "mutant si special powers" ? Si sa nu cadem in extrema comercialului ? Si daca totusi ar prinde ideea, care ar putea sa fie locul ales pt desfasurarea actiunii ? Bine, ca loc nu ma refeream neaparat la un oras anume sau... ci mai degraba o regiune (dupa parerea mea vestul este ceva de genul deja vu). Ce ar fi interesant de abordat in "Chasers" ar fi daca totusi s-ar renunta la acea atmosfera de B.D. american. Din cate am auzit in ultima aparitie a revistei AH BD!, unul dintre subiectele promovate a atins latura "Dungeon & Dragons", ceea se este un lucru destul de remarcabil si drept de luat in seama. Normal ca si "Chasers" are multe tendinte fantasy, dar singurul lucru care este cam deja putin cam "rasuflat" (a nu se lua ad literam si in nume de rau) este ca toata actiune se cam petrece in "renumitul viitor" pe care toti il asteptam cu nerabdare. Imagineaza-ti acela-si subiect, dar pus intr-un alt decor, "Dark Ages" ca de exemplu. Parerea mea este ca fantasy-ul ar avea mai mare arie de raspandire, daca ar fi luat mai in serios (ma refer la fantasy-ul pur si nu la cine stie ce combinatii). Oricum, mi-ai dat ceva de gandit, ceea ce-i bine. Numai bine ! 2002-11-19 01:39:16

...Baze in Romania? Poale NATO. Sa nu cadem in comercial? E o chestie de echilibru, nu? E ca si grija de a nu cadea in ridicol. LOCUL: jamais vu, no-name land la est de Budapest, spre... Budapest (sau cum ii zice?) GO EAST! Where the color is. Si unde si Utopia e la ea acasa! Pentru ca suntem paradoxali. Ne place sa uimim. ASTONISHING, AMAZING, MARVELous... ! Dar ne lasam in uimirea altora care fac filme si benzi desenate in locatii romanesti. Va veni la Bucuresti (na, ca asa-i zice!) si James Bond (ca fete ca la noi...) si Superman in Vrancea pentru a anihila dezechilibrul tectonic planetar din Curbura Carpatilor si cate si mai cate nazbatii la care-i vom lasa pe altii sa trudeasca! Mama, ce jmekeri suntem! TIMPUL: "Dark Ages": ori e prea vag ori prea real - ma gandesc ca am trait in acele vremuri si uneori am impresia ca mai traiesc si astazi. Nu, ca ala era "Golden Age"! La noi ar fi vremurile pre-dacice si cele "barbare" ale navalirilor (perioada pre-crestina, altfel spus), cu insertii supranaturale de HighTech si de morala actuala, intr-o acceptiune clasica "fantasy". LOCUL: acesta cu accentuate determinari geografice, s-ar putea dezvolta cu maiestrie, imaginatie si viziune o Ucronie spectaculoasa. Parcurgerea spatiului romanesc in sine este o Ucronie! Vad un drum initiatic din Ardeal spre Marea Neagra, peripetii pe mare s.a.m.d. PERSONAJE: faceea asi mixtura de mitologie si actualitate, avem acum si o Enciclopedie a zmeilor! (Mircea Cartarescu) Este o problema de doza, de Echilibru. Zen. "Puritatea", Mr. H, vine mai degraba din potriveala asta! Din creativitate. Zic eu.2002-11-20 02:00:14

Marian Well... Mr. H mentioned AH, BD! (AH, Comics!), a Romanian comics fanzine. It started back in 1996 as a newspaper supplement in Craiova, a "real" magazine. Last issue, 12 (November), an Horror special, 48 pages, includes, indeed, a "D&D" kind of Fantasy/Manga story of a young artist from Cluj, Alexandru Popa, as well as comics by Valentin Tanase, Sandu Florea (USA), Edgar Franco (Brasil)... The color cover is signed: Tudor Popa. Great artists and friends! #13 will be presented at the Romanian Comics Convention (SALON BD) in Constanta next year (March-April) and it is entirely dedicated to extraordinary (gifted) young artists I know! But, I am sure that there are a lot more I don't! And this is the reason that I am writing now. The fanzine is not much, but it helps getting together artists from all over Romania and out of Romania in a „game". And this is great! AH, BD! is a game, it's not the REAL thing, it is „as if", a dream, a project, a potential format, a somehow „syndicated" group, a good start for a REAL artistic entertaining industry of comics & stuff. Marketing stuff! CHASERS comic book is a great opportunity today, as QUADRAT, CARUSEL magazines could have been years ago! REAL publications. How important are they? There are also VIRTUAL magazines. Are they more important or will they be? Visitors of imagikon can see some "virtual" Romanian comic art and get in touch with the artists, send a piece of their mind and art. See you! 2002-11-28 00:57:21

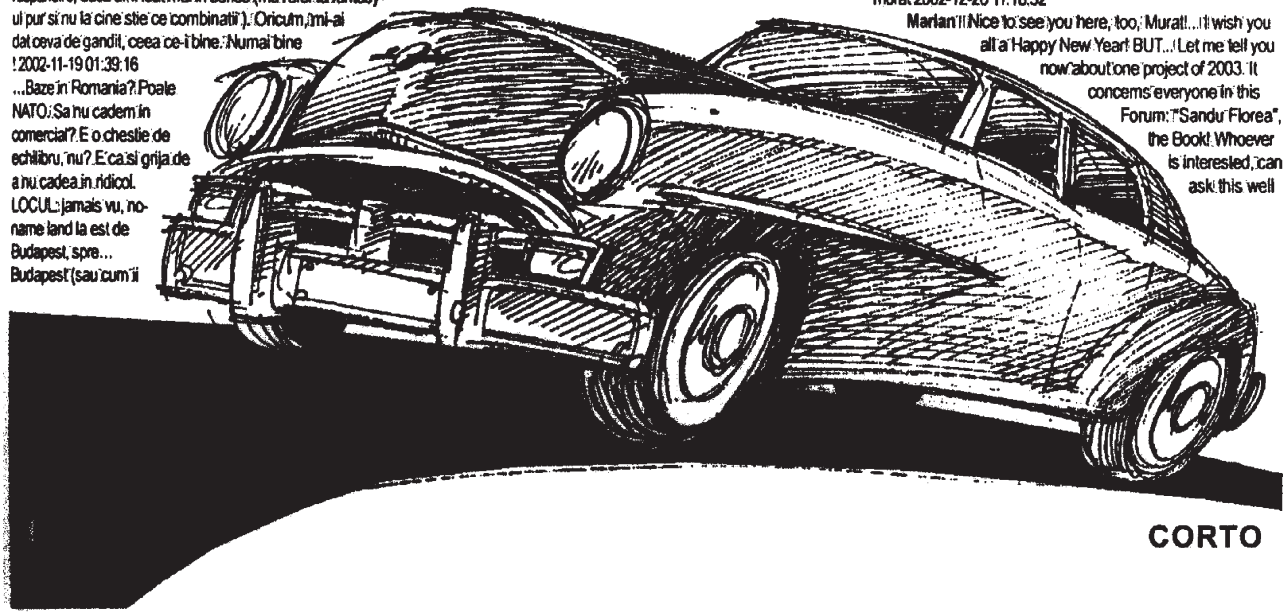
Mares Lucian I read "CHARERS" first issue. My first impresion was good. Look, I said, a romanian BD magazine. Anyway, I expected to see something more mature in the story. The duality of good vs evil, is... for college boys and for kids I would say. Anyway, I don't know what are the comercial plans for those who are editing the BD, but I would have liked to see a more intricate and inteligent story. It can't make a statistic by seeing the first issue, (wich is merly a presentation of the heroes. The graphics are good, and I think that for the big picture - the magazine is OK. Could be said that is more than OK, knowing the fact that this is the first thing I see on romanian market. The price is fair, but I think it could be less expensive, of course, with an increase of printed numbers. Anyway, knows somewone how many numbers were printed? Care e tirajul? I am courious. I did not seen any BD's at all, aldo I know some of the main lines of other succesfull ones, and I don't really know what is the standard format - story, graphics, action quantity presented, but I know what I would want to see. What I would like to feel, what kind of ideas I would like to get from reading a BD magazine. So, my only objection is that the story is a little childish, clasical, educative in a narrow vision, dweling the duality of good vs evil. The evil is PURE EVIL - Daemons, and the good are some avengers whom in fact are dweling the evil, with evil - fighting it directly. I think, I would like to see in the following issues some falls on the dark side of the good main characters, some inner fights. Like Nietzche said - "If you gaze too much into the abyss, the abyss slah gaze into you. If you fight daemons, is very probably to become yourself a daemon." I wait to see what comes next on CHASERS.2002-12-05 01:11:42

Marian Lucian, you are concerned, obviously - good! The problem is that their concern is not you but a very large public - this would answer one of your questions. This is why they have a nationwide distribution. I feel that you want more and you can do better - very good!... Others told me almost the same thing about this comic book.... We are all waiting for #2. I need more support from you. Enough comics for now! Let's talk about authors, comics artists, will you! What do you think about them? Why do they do THAT? WHO are they? Are they REAL? Have you met one? Reeeally? Tell us about it! 2002-12-06 00:49:51

Mares Lucian Well, I read number #2. Is what I have expected. Still, there are some things I could not be agreed with. The changes are to quick, the characters and pieces of the story simply does not fit into the whole thing. I belive that is because they try to concentrate the accion into a small number of pages. At least, I hope that the final battle will be great, and will worth the involvement in those issues. I know that they want to cover a large number, but still, the readers must be educated somehow. I mean, look, if you start with the ideea that people are a little stoopid, you give them simple things. Or cheap storyes for example. BUT someone ever thinked that the people "think small" because they are educated this way? I mean, no one gives them some insights into the real beauty of a good sense of art, and appreciation of real value by giving them what they expect. If they could not digest a "too inteligent" story, you may create a good comercial simple story, but still you can let in it some marks... even subliminal manipulation. This way, maybee many people would like to see more interesting things, not tv shows like "Forgive Me", "Neighbours" and similar telenovelistic crap. I think that this applyes to any other field of commerce.2002-12-10 22:24:36

Murat Mihcioglu hello to everyone ! I am a publisher/writer/artist (the usual mixture) from Turkey, and I am here thanks to the link my friend Marian gave me. Our meeting in Thessaloniki was highly successful and I hope to get in contact with everyone who might want to collaborate in the future, or maybe even sooner than that - I will write a message hee as soon as the files on the meeting in Greece get online on our site, http://cizgiroman.gen.tr till next time, murat 2002-12-20 11:18:32

Marian Nice to see you here, too, Murat!... I wish you all a Happy New Year! BUT... Let me tell you now about one project of 2003. It concerns everyone in this Forum: "Sandu Florea", the Book! Whoever is interested, can ask this well



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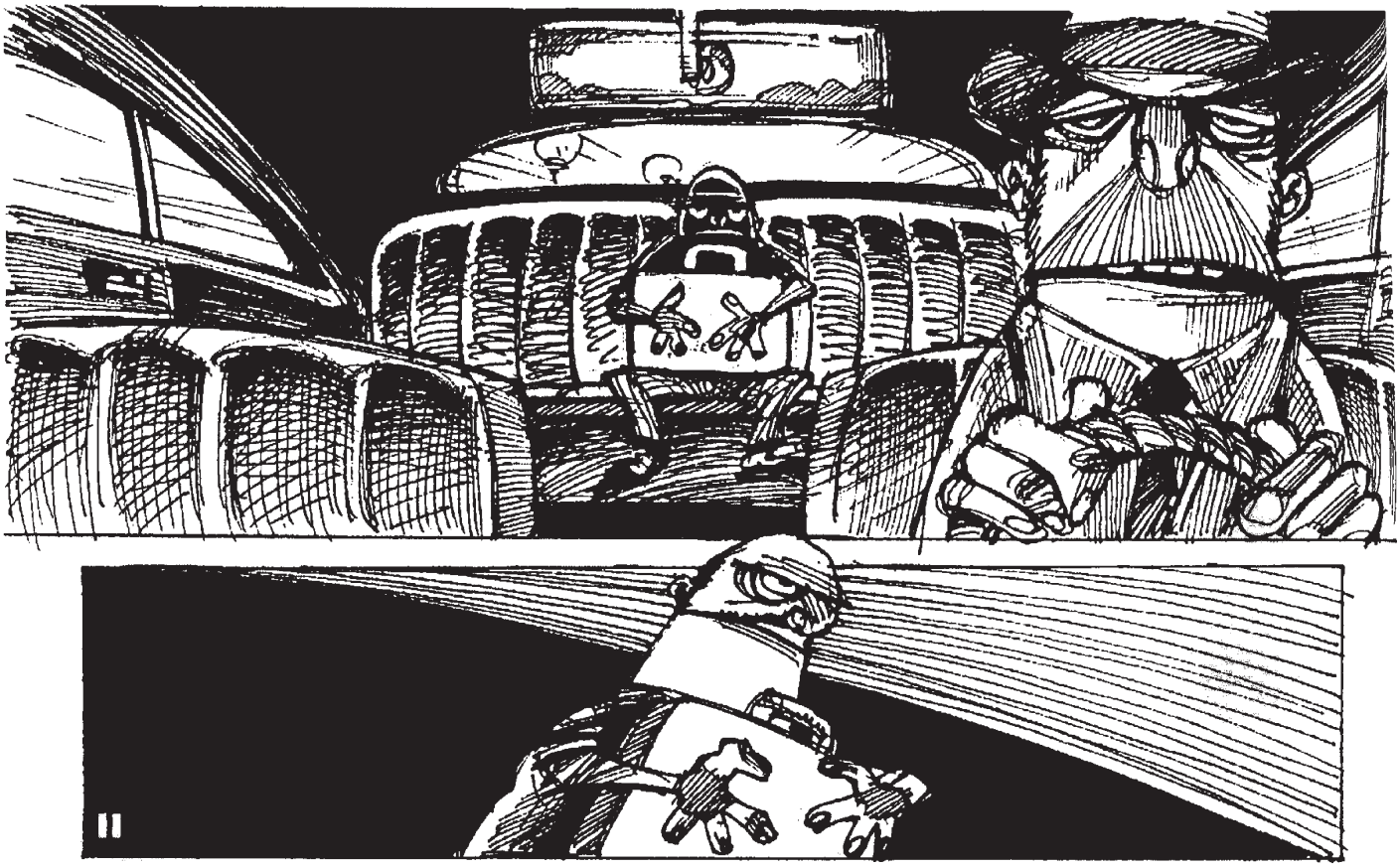


known Romanian and American artist questions about the work and life in the U.S.!... here or to AH, BD! e-mail: ah_bd @hotmail.com Also, first thing in January, "Comics stories in the Balkans"! - with pictures!. 2002-12-23.15:46:34

io !! In legatura cu asa zisa imitatie de B.D Chaser vreau sa spun ca pare facuta pe vapor. Am cumparat revista crezand ca voi descoperi ceva nou care sa se ridice macar la nivelul lui PIF dar m-am inselat amarnic. Inca ceva primul nr. a aparut in noiembrie si de atunci tot asstept sa vad si celelalte numere dar nimic. 2003-01-13 01:46:21

Per A J Andersson !! - Internet comics as a phenomenon spreads around. The literary web site on the address shows that even Romania these days discovered alternative ways of distributing comic strips. The site is an attempt to spread Romanian culture and build international contacts, and for the best effect it's entirely made in English. And that includes the comics that are presented in it. The comics are a number a short stories with a definitie science-fiction feel to them, not totally unlike much of what was done in the 70-s in magazines such as Métal Hurland or by Argentinians like Altuna or Trillo. The drawings are on a professional level, with names such as Marian Mirescu and the pseudonym "Corto". The latter is behind the story "Pataggonia", with human dreams as motive and a totalitarian regime in the background. Mirescu - editor of the comics magazine "Ah, BD!" and a multi-functional person (in general) - is behind the experimental feuilleton "Aberration". It also has a cold militaristic perspective, and the drawings remind a lot of both Moebius and Bilal. There are lot worse influences to be found, even if this feels like something that was new and inspiring some 20-30 years ago. But there is a whole lot of artistic knowledge in Romania, so one can guess this web-site will look a bit different by the next visit. ! Best of wishes / Per A J Andersson, Göteborg, Sweden ! paja at telia.com 2003-01-13 11:50:25

Marian !! - Per, it's a pleasure. ! - Io, CHASERS #2 is out (on the market). Disappointing, I must say - I expected more, and I had less. Are you an artist? - Hey, Zeus! 20! Wrong number or what? 2003-01-13.12:59:41

Marian !! STRIPBURGER - WAR EDITION. Call for participation! After publishing an anti-nazi calendar, thematic issues on human rights, ecology, handicap, sexuality and madness, Stripburger is now proceeding towards the most atrocious thematic field yet: WAR. Stripburger - war edition aims to expose the phenomenon of war and all its consequences through the medium of comic. We want authors to disclose, expose, illustrate and problematise the absurdity of war, reasons of war, war-time violence, war profiteering, war crimes, war against terrorism/state violence, NATO, imperialism, occupation, warmongering, genocide, draft and everything else connected to war. In any (kind of way. Don't be afraid to unveil the overlooked aspects of war! The use of actual wars, actual conflicts, occupations, crimes etc, current or future, is not necessary, but is nevertheless welcome. ! In any (way, we expect authors to exceed the usual stereotypes and racist prejudice of media discourse and take a tougher stand towards the given problem. Original style and interpretation of the topic is essential! In spite of the gloominess of the topic, the comics with a lot of humor and irony are, especially welcome. For a big part of the Western world the horribleness and the tragedy of war have disintegrated into apathy of constant media consuming. Stripburger's intention is quite the opposite. The goal of Stripburger's War edition is to release and evolve the political and activist potentials of comic media and contribute to peace and understanding in a world separated into the rich and the poor and, tom with wars and violence. The deadline is 15th April ! Authors should add their full address, e-mail, web-page (if they happen to have one) and a short autobiography (no more than 100 words). ! Best comics will be published in an anthology comic book. ! The selection of the comics will be carried out by Stripburger editorial board and members of the Peace Institute: Ljubljana. ! The best 7 artists will receive award of 100 euros each. Send A4 (21 x 29.7 cm) format black and white photocopies (do not send original artwork!) or .tif files on a CD (600 pixels/inch for black and white line-art comics or 300 pixels/inch for grayscale comics). No MAC CDs please. You can also e-mail your comics to burger@kud-fp.si, where you can also write to us should you have any questions. ! The Peace Institute is our partner at this project and you can find something about them and their view of the project in the attachment. ! Yours Stripburger 2003-01-14.10:01:45

Marian !! I got more comics news from the Balkans! ! I'm just doing my job... ! So, ! STRIP. VESTI ! From: ! Strip Core ! Subject: call for haiku comics ! HAIKU STRIP. #3. Sketches, visualized

thoughts, short comics and glimpses into the unconscious on the subject of comics and haiku poetry should be sent to: Revija Apokalipsa (Haiku strip), Trnaška 2, 1000 Ljubljana, Slovenia, or preferably to lapokal@kud-fp.si until 15th February 2003. State Haiku Comics as subject. 2003-02-04 14:14:40

Marian !!1ST ARTE/GLENAT EUROPEAN COMIC BOOK COMPETITION!: To download the rules and conditions in pdf, click here. http://www.arte-tv.com/static/c2/concours_bd/reglement_gb.pdf! TO PARTICIPATE IN THE COMPETITION: You need only be of age, have never published a comic book in France, Belgium or Germany, and be a national of one of the following European countries: France, Germany, Belgium, Netherlands, Luxembourg, Great Britain, Ireland, Greece, Spain, Portugal, Italy, Switzerland, Austria, Poland, Czech Republic, Slovakia, Hungary, Slovenia, Bosnia, Croatia, Serbia, Montenegro, Rumania, Bulgaria, Denmark, Sweden, Norway or Finland. THE PROJECT TO BE SUBMITTED: This will be a complete story whose theme is the adventure of a character in a European city. The style and genre will be left up to the author(s), while avoiding the didactic style. The story may take place in the past, the present and/or the future. In any event, this project must be conceived with a view to creating a 32 page comic book album. ELEMENTS TO BE SENT: The first 5 to 8 plates of your story (homothetic paper support 19x27, black and white or colour), along with the synopsis of your complete project, typed out on 4 pages maximum. Do not forget to indicate on the back of each plate and on all your texts, your name, address, telephone number and e-mail address. The elements must be sent in before 6.30 pm on 31 July 2003 to the following address: CONCOURS EUROPÉEN DE BANDE DESSINÉE ARTE/GLENAT Editions Glénat 31-33 rue Ernest Renan F-92130 Issy les Moulineaux Winners will be pre-selected by a jury of European personalities during the month of September 2003. All information concerning the competition may be consulted on the website www.arte-tv.com/comics and www.glenat.com! 2003-02-07 16:06:41

io! cine poate sa-mi spuna si mie niste adrese de pagini ca lumea cu comics (daca se poate in limba engleza)! lasati-ma cu MARVEL si DC! 2003-02-12 23:08:42

Marian !! IO wants to see some real stuff in English! Give him (her?) some directions on the web! Thank you! Engleza este limba a "oficiala" a imaginilor. De aici si termenul "comics" si de aici poate si impresia ta ca o dam pe MARVEL si DC. Nici gand! Si totusi vrei sa vezi comics in engleza. Who are you?! 2003-02-13 14:51:43

corto "anybody up to the Glenat challenge? Let's show them what romanian artists are about! I don't know about you, but me, I'm tired of sitting on the sideline... (for all those who know me: I'm not bullshitin' now!) 2003-02-13 15:54:50

io!! Nu am impresia ca o dati pe marvel si dc (pentru ca nu e asa). Am vrut sa spun ca vreau sa vad niste site-uri cu BD care au alt stil. Sper ca nu am suparat pe nimeni cu intrebarea mea (daca e asa nu va mai deranjez)! Sunt student la ARTE-RESTAURARE in anul intai si acum imi storc creieri pentru a face cateva incercari de BD. 2003-02-13 23:10:31

Marian!!! Go, Corto, go! 2003-02-14 11:37:29

Marian!!! IO, you're welcome!! Nu deranjezi! Nu, nu, mai bine DERANJEAZA-NE in continuare, te rog! Site-uri cu alt stil BD?!...:Stii ce, de-acum inainte cum gasesc ceva mai deosebit, iti dau la forum, OK? Azi iva propun.

www.geocities.com/smallstoriesonline Have fun!! (I'm waiting for some art stuff from you) 2003-02-14 13:47:29

corto Ll I'm going, I'm going... But it's an obstacle course... every once in a while you must jump over dark beers and stuff. No biggy though, at least I'm determined. 2003-02-14 13:53:54

Marian Hard Stuff, Corto!... Determined to WHAT?! 2003-02-14 16:53:21

corto I wish I knew man... wish I knew. 2003-02-15 01:31:29

Marian Please, contribute to «Sandu Florea», the Book!, by merely asking this famous Romanian/American artist whatever would interest you, here or to AH, BD! e-mail: ah_bd@hotmail.com URGENT! Monografia «Sandu Florea» va aparea cat de curand si vrem sa avem o cat mai larga contributie la redactarea ei. Cartea va cuprinde, pe langa lucrarile artistului, si un interviu. O mare parte a interviului este realizata, dar as vrea sa aud mai multe voci care sa intre in dialog cu el. Este vorba de un autor de benzi desenate care are acum faima unuia din trei cei mai buni «inkeri» din State. Sunt sigur ca ati vrea sa aflati cate ceva din aventura lui BD si comics. Scrieti aici sau la ah_bd@hotmail.com Spread the news! (a aparut CHASERS #3) 2003-02-19 11:06:49

florin leodor Ll excelenta ideea de a-i dedica un album lui sandu florea, cel mai important desenator roman de dinainte de '90. ok si ocazia oferita de a-i pune cateva intrebari. opera bogata, implinita in numar de albume si in borne de hotar, cu atacuri fulgeratoare si replieri oneste, la care sa adauga un traseu biografic excentric - iata sursa de la care se poate adapa curiozitatea noastra. presupun si sper ca intrebarile vor curge. e ocazia de a afla cum s-a intamplat povestea bd 'inainte' si, totodata, 'cum la' dincolo'. reverii nostalgice, simple presupuneri si iluzii tale iuventutii. isi poti gasi confirmarea sau poti muri acum. totusi, cred ca pentru o mai simpla derulare s-ar putea crea un subiect 'interviu sandu florea', cu mentionarea perioadei de participare. numai in romaneste ar fi perfect. traducerea mesajelor mai mult incurca lucrurile. in plus, acea mare parte a interviului care exista sa fie introdusa undeva pe sit. s-ar evita chestiuni deja lamurite. iar din unele raspunsuri s-ar isca noi intrebari. iata ca am ajuns la intrebari. pentru inceput, eu as fi curios sa aflu istoria acelei povestiri fantastice in cincizeci si doua de litografii intitulata "carusel". de ce, dupa o suma de albume in colaborare, a realizat unul solo, in care isi rafineaza pana la perfectiune procedeele unei intregi perioade? a simtit nevoia unei opere de autor? deoarece inspre o asemenea lectura ne indeamna parcurgerea tribulatiilor tanarului personaj aflat intr-o continua cautare spre deosebire de "harap alb", unde ciclul se incheie, aici el ramane deschis. o sinusoida ce-si gaseste reflectarea si in grafica. fiecare dublat pagina este un fragment din aceasta. avem aici o poveste nesfarsita, la o alta cu infinitatea lecturilor. avem o reflectie asupra creatiei. 2003-02-24 23:31:20

chasers Ll see... Commercial or ART? for it can say: a new hope!! For me, something u would like to help keep up in these strange times that Romania goes thru is a constant flow. Commercial is the solution when you want to begin. The structure of "Chasers" is weak but it is following a story that is already in the making. It starts poor but it could be built up. I wonder if there is a story that u guys could call original as in not a "cliseu". The good will always fight against evil in any story with superheroes. When I first started the hole thing I said that I'm writtin for 8-14 years old... It was wrong! 10-22 is the target and it is very hard to satisfy. Ll thank u, Marian, for the support and I hope people are gonna try to build an intrest in the tonly BD in Romania that stands. If it goes on, it woun't be the last I make. And maybe with some constructive criticism, it will get the help to carry on. noi@mitcomix.ro 2003-02-25 17:33:52

Manuel Ll ¡¡Great web! (and in php, too!). OK, that's right, I don't know another one about Romanian comics and I'd like to have the opportunity to learn more about your authors... hum... I've read an essay about the comics in Yugoslavia (it was written in 1983), and I'd like to publish in my web site (Tebeosfera a text about the comics in your country. I wrote some texts about Florea's work in the past, for the Spanish editons of his comics (a biografical text, and a comment about one of his Conans. I will send them to you Manuel Barrero www.tebeosfera.com 2003-02-27 16:44:37

Marian Ll Thank you for the questions. I've sent them to Sandu. I expect more! YOU need more? Feel free to contact us here and at ah_bd@hotmail.com

CORTO (to be continued)

2003-03-05 14:55:51

Marian In one of my messages I mentioned possible NATO bases in Romania. It was (almost) right. There is now one (American) in Constanta, by the seaside. Well, it seems that this year (like last year, for other reasons) the International Comics Convention will not take place in Constanta. The National Comics Convention will happen again this year in Craiova (SALON BD CRAIOVA 2003). Also in Craiova, by the end of October, artists gather in the usual informal BD CONTACT... for a good time! Questions? 2003-03-19 14:29:53

STRIPBURGER'S WAR EDITION reminder! Dear friend through comics, Since the deadline for the Stripburger's War Edition is getting closer (April 15th!), we are getting a little bit anxious. We would like you to remind you about our contest and ask you to give us a feedback and tell us if you have some ideas and if you plan to make a story. By doing so, you will make us more relaxed before the action of putting the issue together. We'd also like to let you know that in the meantime we got an invitation to present the anthology at the Berliner Comicfestival (27.-31. August 2003) www.berliner-comicfestival.de! Looking forward for your reply, we keep our anti-war morale high! Yours Stripburger 2003-03-24 12:45:43

SKY DOG PRESS - PAYING WORK FOR PENCILS/Ii "Sky Dog Press, publisher of Buzzboy, has PAYING WORK for up and coming pencilers and inkers that can execute clean, straight forward storytelling in a classic sequential art style. We are developing a full-color, scary anthology comic done in the style of the Gold Key and Dell Boris Karloff spooky tales comics (non stylized art similar to some EC creators, as well as Toth, Manning, etc). Penciler inker teams, or solo illustrators welcome. The most important thing is that you can deliver 4-6 pages of art in a timely manner, take editorial criticism, and be as professional as possible. Again, this is a paying job, with pay based upon experience. Please send scans of lo res sequential art (no pin-ups) to john@sky-dog.com, with the subject "Submission Art" " 2003-03-24 13:05:59

Marian Sandu Florea - The Book (Romanian): www.ahbd.go.ro 2003-04-01 12:20:07

horror Am auzit despre chasers ca vor sa faca o revista care sa cuprinda mai multe episoade din mai multe benzi desenate. vreau sa stiu si eu daca are cineva cunostinta de asa ceva si cat de curand se va intampla? eu personal am fost si am vorbit cu scenaristul lor pentru ca aveam un material pe care mi-ar fi placut sa-l public la ei. am tot asteptat sa vad ca schimba ceva in revista... dar pana acum nimic. dati-mi de stire pls si pe adresa horror@email.ro. Thanks 2003-04-05 16:41:28

horror pe la noi prin tzara pe unde se mai poate publica un serial de BD? 2003-04-05 16:46:57

Marian Adevarat, Chasers se schimba in bine. Horror, da-mi detalii despre scenariu si despre tine. la ah_bd@hotmail.com It seems that the Romanian Comics Convention - Salon BD WILL TAKE PLACE this year on May 31-June 1, after all! I'll be back with details in a few days. 2003-04-07 10:02:51

Avatar Sunt eu insumi creator de benzi desenate, colectionar si un pic de scriitor. Am cumparat si am citit Chasers si, desi am admirat faptul ca cineva s-a incumetat sa scoata pe piata o asemenea publicatie, nu am fost impresionat cu nimic. Desenul e neclar, culoarea e fada, scenariul simplist si banal, dialogurile amuzante - din pacate nu in sensul bun al cuvantului. Sunt sigur ca unul dintre cei care plange dupa Quadratin si pastrez cu sfintenie singurele doua numere pe care am reusit sa le gasesc - singurele care au aparut. Poate ca se va gasi cineva in tara asta sa faca dreptate si BD-ului 2003-04-09 01:25:39

But Chasers o sa ajunga mult mai tare in decursul a cateva luni... O sa mai fie introduse in seria inca 2 BD-uri care au sanse sa imbunatateasca parerea publicului despre revista! 2003-04-09 13:53:01

Marian ROMANIAN STUFF: Avatar, pana una-alta, scrie-mi, te rog, la ah_bd@hotmail.com pentru aceste probleme "interne". Pana cand? Pana dau drumul la un forum destinat acestor discutii "nationale" pe www.ahbd.go.ro/AH, BD! Yes, But... mai repede! "You're our only hope", deocamdata. Forta fie cu voi! 2003-04-09 15:20:40

COMICS DURING WARTIME ...His name is David Poe and he is a seaman aboard the U.S.S. Abraham Lincoln, an aircraft carrier in the Persian Gulf somewhere off the coast of Iraq. Poe quotes his brother, who served in the first Gulf War back in 1991: "He told me, 'You're not going to be the same person when you get home.' " That is undoubtedly true, but no one is ever completely changed, either; there's some part of Poe that is the same as he was when he was a child, back when the books he read to disappear into (to, "not be where you are for the moment") were comic books, and when it was Batman who provided a sense of security. Why Batman in particular, for the boy and for the seaman who once was a boy? At the comic-book store, the clerk explains that his cop customers buy Batman, and his lawyer customers buy Superman — that the cops see in Batman the ultimate punisher, unencumbered by the law, and the lawyers recognize in Superman a figure who represents unsullied justice. More generally, Batman may better prepare children for a world that often resorts to violence — better than Superman, or most other major superhero icons — because Batman, creature of the night, makes his home amid violence, fending it off by grappling with it. When going into battle, would you rather be with someone bearing a Batman tattoo or a Superman tattoo? The latter suggests a certain lack of awareness of one's own mortality. Superman may be a symbol of truth and justice, but a Superman tattoo suggests bravado, to the point of foolhardiness. Batman seems to suggest a certain gravitas, a certain dread... (http://readcomicsinpublic.net/index.shtml 2003-04-11 14:42:46

horror mai bucur ca mi-ai raspuns!! drept dovada am sa fac tot posibilul sa-ti trimit ce mostra a ceea ce desenez eu. am o istorioara dar deocamdata nu e terminata caci am fost in armata si cred ca stii tu cum e cu timpul liber prin armata, dar gata cu scuzele! firul povestirii cam urmatorul: pe la anul 1400 se gaseste un anumit doctor sa dezgroape niste cadavre pentru anumite experimente, unul dintre cadavrele aduse la viata evadeaza si ajunge intr-o manastire franciscana unde face ravagii. cam atat deocamdata. sper sa revin cat mai curand CIAO 2003-04-17 12:17:04

M. Dembicki Hello, I'm a cartoonist in the U.S. who self-publishes a comic called Attic Will. I just wanted to tell you that it's a pleasure to see everyone's work on this site! So many different and unique styles! Keep it up! Marian, I will give your site a plug in my next book, and also mention it in a few fanzines that I contribute to. Matt 2003-04-19 16:41:02

albastru_02 Ce dracu' tot discutati de CHASERS? O mare porcarie care nu are nimic original. In plus e prost facuta. De altfel, n-a mai aparut de mult. Sa fi falimentat? Datzi-mi shi mie nishte trimiteri de BD-uri adevarate. Exista asha ceva prin tzara asta de cacat? 2003-04-20 19:16:27

Marian 1. Pentru cine singura revista BD. Si am vrea sa fie si buna. 2. Da, exista! http://www.freewebs.com/adriangraphics/de exemplu... 2003-04-23 12:

gospoi Paste fericit la toata lumea 2003-04-28 02:30:54

Who cares? ...si am trait fericiti pana la adanci batraneti! 4919 worthless remaining chars 2003-05-20 12:00:29

Alex Credeti ca o noua banda desenata ar avea loc pe piata romaneasca? 2003-05-26 17:45:58

I care DA, care! Piata romaneasca nu este "aglomerata"... De lucruri bune, evident. Sarah, are you wondering who marian.ti is? ...on what? 2003-05-27 10:07:00

Alex Chasers 4 e in exemplu de revista care ajunge sa fie din ce in ce mai proasta. Erori gramaticale de tot felul tanc de clasa a 4-a, far' rade. O poveste in care logica nu isi are rostul, iar unele desene pur si simplu sunt... goale?! Deci nu cred ca are rost sa intram in detalii. Greselile celor de la Mitcomix nu isi au loc intr-un singur post. Eu nici nu stiu cat va mai rezista, publicitate nu prea isi face, siteul nu se updateaza de vreo cateva luni bune, plus ca nu a iesit in fiecare luna. 2003-05-28 18:10:03

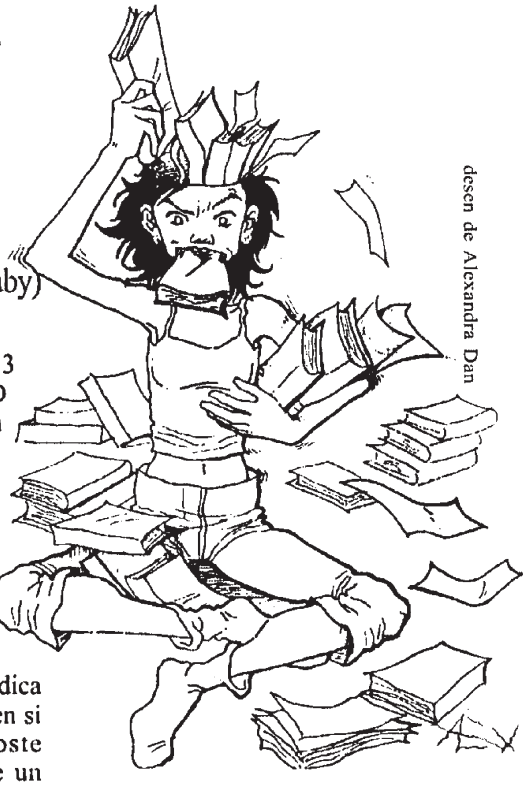
Alex As vrea sa scot pe piata o banda desenata, pe care as vrea sa o pastrez la un nivel de comercial, pentru ca, comercialul, prin insasi definitia lui, se vinde. As vrea ca intai sa pot crea un segment de piata de unde sa se raspandeasca si comixuri mai underground. Doresc sa creez ceva de calitate, dar se pare (ca doar) pentru inceput este nevoie de aproape 3000 de euro ca doar pentru un tiraj de 5000. In continuare caut unu-doi coloratori buni, deocamdata oameni pentru creion si tus. Am gasit. Dupa cum sta problema se pare ca intai trebuie pomita o campanie de publicitate, macar pe internet. Se pare ca intai trebuie sa realizam un numar cu care sa cautam sponsori. Situatia in momentul asta le cam in nuante de gri, pana termin sesiune sper sa se schimbe. Oricine a mai facut ceva asemanator si poate da sfaturi, fi binevenit. 2003-05-28 18:17:37

Marian (who dares) To my fellow Romanians: - to STRIPBURGER, only 3 Romanian artists (all from Craiova) contributed! - (Sky Dog Press, no guts? - GLENAT, anybody? Go international, for. Your. sake! This is imagikon... So, hear this: Dear colleagues & friends: I would like to invite you to contribute some of your artwork for our new publication: comix & illustration zine "Kick in the Brain". Our aim is to present on international level currently active authors & their work from local and international scene. Zine will be printed in 1000 copies on 96 pages, B5 format with translation on Serbian, Hungarian & English language. This publication is supported by European Cultural Foundation, Amsterdam trough Art for Social Change programme. You can send up to 10 pages in English with short biography by mail or e-mail. Deadline for submissions is 15th of June. In hope of our successful cooperation, Yours truly Miroslav Lazendic KNVS-Club of Independent Visual Artists Stevana Filipovica 62/8 24 000 Subotica Serbia & Montenegro gnoj@eurolink.org.yu knvs@eurolink.org.yu 2003-06-02 11:18:46

Warburger With co-editors, The Peace Institute from Ljubljana, the Stripburger editorial has selected works on the theme of war by 80 artists from 3 continents... full colour cover by Stéphane Blanquet, introduction by Aleksandar Zograf, with biographies and e-mail contacts, all together 400 b&w pgs + surprise antiwar stickers. Big distro Top Shelf (http://www.topshelfcomix.com). Small distro in: Slovenia Študentska založba - knjigarna, Belgium Bries, The Netherlands Oog & Blik, Czech republic MOT (www.motkomiks.cz) Yugoslavija Beopolis, Croatia More Comics, France La Boite d'Aluminium out in Slovenia: June 2003 out in the rest of the world: September 2003 available in the rest of the world: January 2004 promotional "Warburger-Plaque-monogatari Monster" party on August 28th at the

Aventura benzii desenate în Franța

- Noile colectii
- L´Association
- Coups de foudre
- Banda desenata americana cucereste Franta
(David Rees - Get your war on, Chris Ware - Jimmy Corrigan, Daniel Clowes cu David Boring, Charles Burns cu Black Hole si Big Baby)
- Internet



desen de Alexandra Dan

J'adore...cind intru la Fnac, la raionul de benzi desenate si gasesc pusti, pustoaice, batrinei si oameni la costum si cravata, care stau intinsi pe jos, ghemuiti, dar relaxati devorind benzi desenate si nu ti se ia taxa pe citit.

j'adore...sa citesc b.d. pe fotoliile grase de la biblioteca municipala cu copilasi pe linga mine, ei cu Titeuf, eu cu Breccia sau de ce nu cu joann sfar .

j'adore... sa scotocesc prin librarii dupa «bd d'occasion», sa schimb bd-uri, impresii cu naturaletea unui act comunitar.

j'adore...sa vad cit s-au schimbat gusturile francezilor si care sunt cele mai bune vinzari. Desi m-a lasat total rece nr.1, recte *Thorgal* sau *Le cri du peuple* de Tardi, saga realista ancorata in istoria Frantei.

Daca pretul unei benzi desenate cu coperta cartonata, in culori, este intre 12 si 22 de € si deci, piperat, editurile au ales varianta reeditarilor in colectii mai iefitine, precum Aire Libre de la Dupuis devenita Horizons, BD Librio sau Casterman Classiques, iar Les Humanoides Associes reia o serie neagra sub titulatura Styx, cu o prima reaparitie *Polar extreme* si tot les Humanos se mai gindesc la cei mici creind o colectie pentru ei : *Les 3 Masques*, care recurge la epoca victoriana si la povestiri aproape dickensiene, cu iz de fantastic-aventure in *Le Livre de Sam* si *Le Livre de Jack*.

Pentru cei care vor sa imbine 3 arte intr-un cocktail eclectic exista BD Jazz, adica 2 cd-uri + 1 banda desenata de 16 pagini despre monstri sacri precum Billie Holiday sau Miles Davis, un parteneriat intre Edition Nocturne si France Inter.

Revin putin la reluari, bucurindu-ma sa gasesc din nou in rafturi un mare premiu la Angouleme, de prin '96 (cred ?), adica *Le bar du vieux francais* de Stassen si Lapiere, o poveste de dragoste adolescentina dar puternica intre un baiat african orfan si o maghrebina, fugita de-acasa. Desertul ii va uni si un francez batrin care le spune povestea, fara dulcegarii, cu emotia cautarii si a piedicilor, el stind in benzinaria lui amarita si povestind cui vrea sa asculte incercarea de regasire a celor doi tineri, care isi trimit scrisori pe adresa bodegii batrinelului. Scenariul este foarte bine legat si sensibil, fara sa fie lacrimogen , iar culorile sunt aproape halucinante, cel putin in scena cosmarului baiatului prin recurgerea la motive africane autentice.

Marjane Satrapi, iranianca de origine, emigrata in Austria si ajunsa in Franta pentru studii de arta, este descoperita de David B. Si provocata sa-si incerce talentul intr-o banda desenata autobiografica in trei volume *Persepolis* despre copilaria si adolescenta ei intr-o familie liberala din Iranul lui Khomeyni, accesele ei de libertinism, obtuzitatea unei lumi inchisa in preceptele ei ancestrale, cinsismul dialogurilor au facut ca *Persepolis* sa ramina un punct de referinta. Autoarea revine si publica la *L'Association* « Broderies», adica «Totul despre sex « in varianta iraniana, cu un desen foarte epurat, in alb si negru, unde figurile feminine plutesc parca intr-un miraj, indeplinind ceremonia ceaiului dupa retragerea sotilor din sufragerie. Universul ramine al lor, elita de doamne si domnite pun de un ceai si incep sa brodeze pe tema vietii conjugale, cu limbi ascutite pentru cel mai versate dintre ele si naivitati din partea celor mai inocente, de genul unei replici la un moment "dar, ce era chestia aia alba din ceai ?". Aviz amatorilor sa citeasca aceasta banda desenata. Niciodata femeia iraniana n-a parut atit de new-yorkeza, cu toata

Berliner Comicsfestival 2003 (www.berliner-comicfestival.de) 2003-06-13 10:07:48
Illustrators of the Future Contest In 1988, under L. Ron Hubbard's inspiration, the Writers of the Future Contest was joined by a companion competition. The Illustrators of the Future Contest. It was intended to do for new illustrators what the writers contest had done for new writers-discover new talent, acknowledge them, bring them to the attention of publishers and help launch their professional careers... The first task undertaken was the selection of leading illustrators to be part of the judges' panel. One of the first on board was Edd Cartier. Among the other great illustrators to sign on were Leo and Diane Dillon, Ron and Val Lindahn, Bob Eggelton, Jack Kirby, Will Eisner, Paul Lehr, Moebius, Alex Schomburg, H.R. Van Dongen and the legendary Frank Frazetta. They were led by Frank Kelly Freas, one of the most honored artists in the history of science fiction and fantasy, who served as the initial Coordinating Judge of the Contest. Professional illustrators Shun Kijima, Vincent Di Fate, Laura Brodian Freas and Judith Holman have since joined the judges' panel... By the second year, word of the contest now spread across the world. It was a great thrill and surprise for everyone attending the second Illustrators of the Future Awards Ceremony when Sergey Poyarkov of Kiev, Ukraine, was called to the stage to accept the L. Ron Hubbard Gold Award for the Illustration of the Year and his $4,000 grand prize... One of the best features of illustrating is that there is no language barrier. Over the years as the contest has continued to grow, with broader international ramifications, there have been winners from Australia, Canada, Russia, Hungary, Croatia, Romania (Adrian Barbu, n.r.), Bulgaria, etc. Although no single country outside the US has, in fact, provided more winners than the Ukraine...
2003-05-25 09:44:20
Marian says: READ THIS! !!! POOPSHEET Update Poopsheet News: http://poopsheetnews.blogspot.com Poopsheet Reviews: http://poopsheet.blogspot.com = Hello, friends of Poopsheet!... I'm keen to know what I'm doing right and what I'm doing wrong. Do share, won't you? Thanks very much for your time and please keep supporting indy media! cheers, Ricko = Poopsheet is an informational website (and sometimes print zine) dedicated to spreading the word about independent media such as zines and comics. 2003 marks its 10th anniversary and we hope you enjoy what we do. Anybody who sends news of independent media via e-mail or snail mail is encouraged to add Poopsheet to their lists. = Snail Mail: Poopsheet / Rick Bradford, editor / PO Box 2235 / Fredericksburg, TX / 78624 USA E-mail: rickbradford@msn.com 2003-06-25 11:51:0
Dariz !! salut ! eu sunt o incercare de tentativa de artist. Ma intereseaza domeniul asta ce se intinde de la manga si se termina cu disney. Vreau sa fac ceva in sensul asta nu stiu exact ce, caut ceva sau pe cineva care sa aiba idee ce se intimpla in domeniul asta la modul cel mai serios adica cineva care sa aiba informatii despre studiouri sau reviste (in Romania sau in afara ca freelancer sau ca partener direct) care ar accepta novici in echipa. Pina cind se va indura careva de mine si se hotaraste sa imi trimita un email, am o adresa cu unele din creatiile mele poate aveti chef sa le vedeti si o a doua adresa unde sa imi scrieti: http://

contradictia legata de un alt sistem de civilizatie si de valori.

Despre L'Assoc' as vrea sa vorbesc putin pentru ca e o editura-adunatura de prieteni, cam ciudatica, unde Lewis Trondheim, Joann Sfar, Groensteen si-au cam facut de cap, croind dupa mintile lor un univers cu personaje n doua-trei liniute care au nevoie de terapie, creaturi minuscule si probleme lor universale ca in "Geneses apocaliptiques" si "Politique etrangere" cu gaguri la fiecare pagina si deconstruind conceptul obisnuit de bd, aducindu-l in pragul minimalismului, dintr-un sentiment al inutilitatii formelor de arta si unde epurarea pare cea mai buna formula. Bineinteles bate un vint de intelectualism printre aceste bd-uri, sfidator citeodata, dar asta un le impiedica sa fie in majoritatea cazurilor, nostime, un fel de fabule alchimiste in prag de secol XXI si cu multe sosii ale lui Kenny din South Park (!), mi s-a parut mie.

In prag de razboi si chiar dinainte, cu sentimentul uitatului la capra vecinului, francezii si americanii isi cam disputau piata serviciilor culturale.

Pe tarim de banda desenata, nu puteai impiedica publicarea unor nume mari ca Spiderman si Daredevil, dar francezii si-au asumat si placerea si riscul (pentru publicul neavizat) de-a publica independentii din noua generatie pastorita de Crumb si Spiegelman. Mai intii Le courrier international preia initiativa publicind o banda desenta a lui Spigelman, *A l'ombre des deux tours*, despre ce-a insemnat pentru el 11 septembrie. Doua edituri mici dar cu tupeu, Cornelius si Denoel Graphique au inceput a publica seriile de mare succes, reluate si in revista Les Inrockuptibles: *Jimmy Corrigan* de Chris Ware (Prix du meilleur album a Angouleme 2003), *David Boring* de Daniel Clowes, *Black Hole* si *Big Baby* de Charles Burns si ultimul ca aparitie si cel mai actual *Putain, c'est la guerre! (Get your war on)* de David Rees, aparut mai intii in stripuri pe internet.

Dramele unor oameni cit se poate de obisnuiti, anosti si aproape invizibili, cu slujbe de toata jena, cu viata construita ca un cocon in jurul mamei, in cautare disperata a unei figuri paternale, fie ea si Superman, toata amaraciunea lui Jimmy, un obez fara pretentii care credea ca Superman i-a fost tata, te sufoca si iti da impresia unei Americi care s-a pierdut undeva prin anii '50. Reminiscentele acestei epoci aflata intr-un obscurantism profund, cu vinatori de vrajitoare si fantome, anatomiile deformate de pubertate, monstrii la 16 ani, cum sunt personajele lui Burns, ale caror trupuri o iau razna, panicindu-i, elementele unei hiperrealitati, unde fantasticul seamana cu cel al lui Ed Wood. In *Get your war on*, firul conductor este cel al telefonului, bug, jucarioara pentru adulti, calea cea mai scurta intre un emitator si un receptor, fir rosu de interior, unde angajati dintr-o companie comunica intre ei telegrafic, in cadre fixe de adprint-uri pentru telefonia fixa. "We're in the mother fucking house!", they say, incercind un limbaj codat de CIA si dezlantuindu-se intr-o vorbarie fara teama (de impulsuri) despre admnistratia Bush infierbintata de apropierea razboiului, incingind si ei linia, declarindu-se adepti ai drogurilor, ridicind in slavi anii '60.

Do you know Michael Moore, from Flint (Mi), also home of the South Park's creators, the fat bastard who won an Oscar on the best documentary category for Bowling for Columbine ? His speech on the state of Mr. Bush seemed to have pleased the French people beacause he said "Shame to Mr. Bush" in front of the world. But his courage has already gone beyond that : one fiction – Canadian Bacon and two semi-documentaries Roger & Me, and Bowling for Columbine went on to describe a "Stupid white men" America, over-feared, over-weight, under-educated, over-armed. Raising the problem of the shootings to kill at Columbine High School in 1999, Moore goes around America looking at people and asking questions - mainly " why do Americans kill each others?" He meets Charlton

MATRIX RELAXED

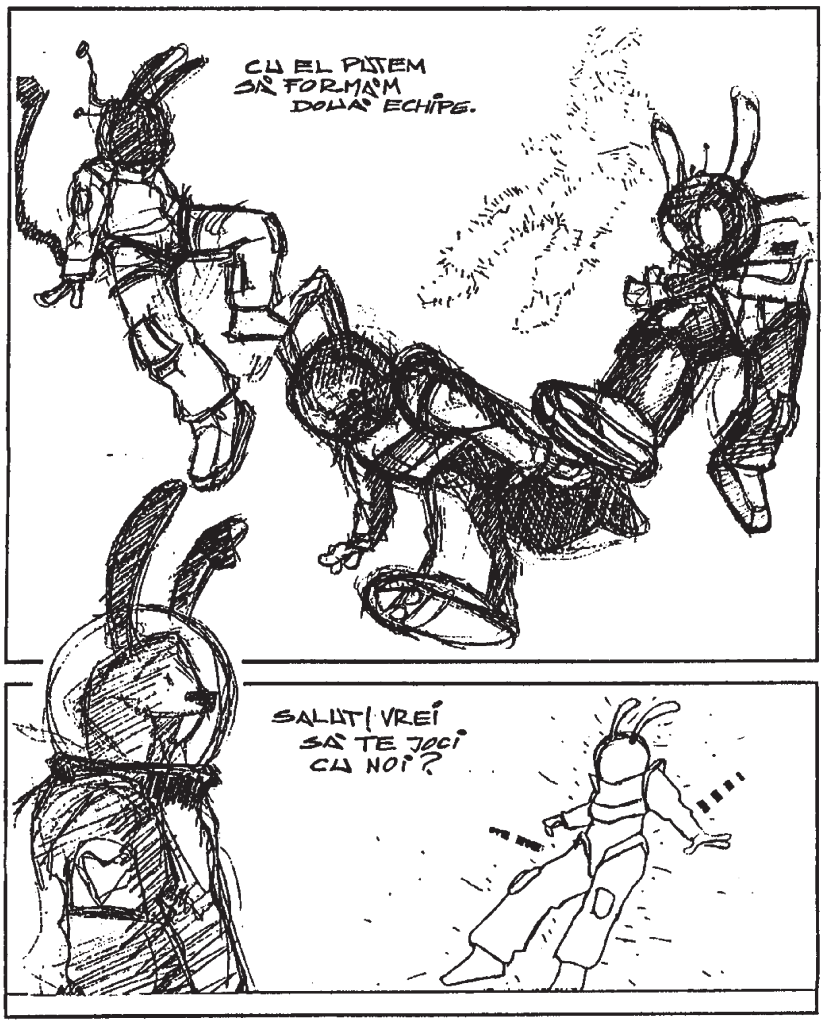
Heston, at that time president of National Rifle Association, Marilyn Manson, the two creators of South Park, trying to find from where comes all this sense of violence. Is it too much "I love Lucy", too much Tupper Ware, too much blockbuster films, too much real tv, too much obscurantism in the most civilised (!) country in the world? Too much Bugs Bunny cartoons? Answers he will not find, but his films, because they' re not truly documentaries, remain a mirror to an America who has been losing face more and more in the last years.

Pour ceux qui sont amoureux du

dariz.deviantart.com\ri_dany@yahoo.com 2003-07-05 17:54:36
Bubu si Clementina!! Salut. Ineteresant forum. Nu stiam de existenta lui. Unde ar fi explozia de banda desenta pe care o visam cu totii prin '95-'96 ? Care sa fie motivul ? Lipsa de traditie? Asaltul televiziunii si al computerului ? Nu suntem cea mai informatizata tara din est, ba din contra. 2003-07-07 17:46:25
LVK ! Idesenul e mizerabil. 2003-07-09 13:33:03
July 18-20: BD CRAIOVA 03. Comics National Convention will take place in Craiova, Agora Artelor, str. Unirii nr. 64. Special guests are: Serban Andreescu, Ion Badescu, Tudor Popa, Radu Popovici, Roman Tolici (Bucharest), Alex Ciubotariu (Constanta), Alexandru Popa (Cluj), Viorel Chirea (Caracal), Valentin Iordache (Orsova). Special guest "star" is Juan Espallardo (Spain). The hosts are: Cristian Ciornu, Dodo Nita, Viorel Pirligras, Cristian Loghin, Nicolae Florin Radu, Alexandra Dan, Teodora Velica, Mariani Mirescu...! "Sandu Florea" trophies will be awarded. Among other usual (pleasant) things. (See you there!) — (ah_bd@hotmail.com 2003-07-10 14:50:29

Tour de France, il y a moyen de prendre rendez-vous pour une escapade dans une belle ville qui s'appelle Belleville, a la recherche de Champion, le neveu extra-cycliste de Madame Sousa, une portugaise qui entraina son neveu pour gagner le tournoi a l'aide d'un aspirateur .....Il est kidnappe par des gens-armoires et porte a Belleville.

De vieilles starlettes, les Triplettes, qui ont connu dans leur gloire, La Baker, Django, Fred Astaire et sont capables a preparer un repas complet forme de grenouilles, vont aider notre portugaise pour retrouver son Champion dans un poursuite qui joue a sa maniere avec les regles du policier. Indispensable, un chien qui hurle aux trains, peut-etre le plus parleur, pour le reste une musique swing fascinante, la France de De Gaulle, un New-York en extension de la France, des couleurs superbes, pour un premier dessin anime de M. Sylvain Chomet.



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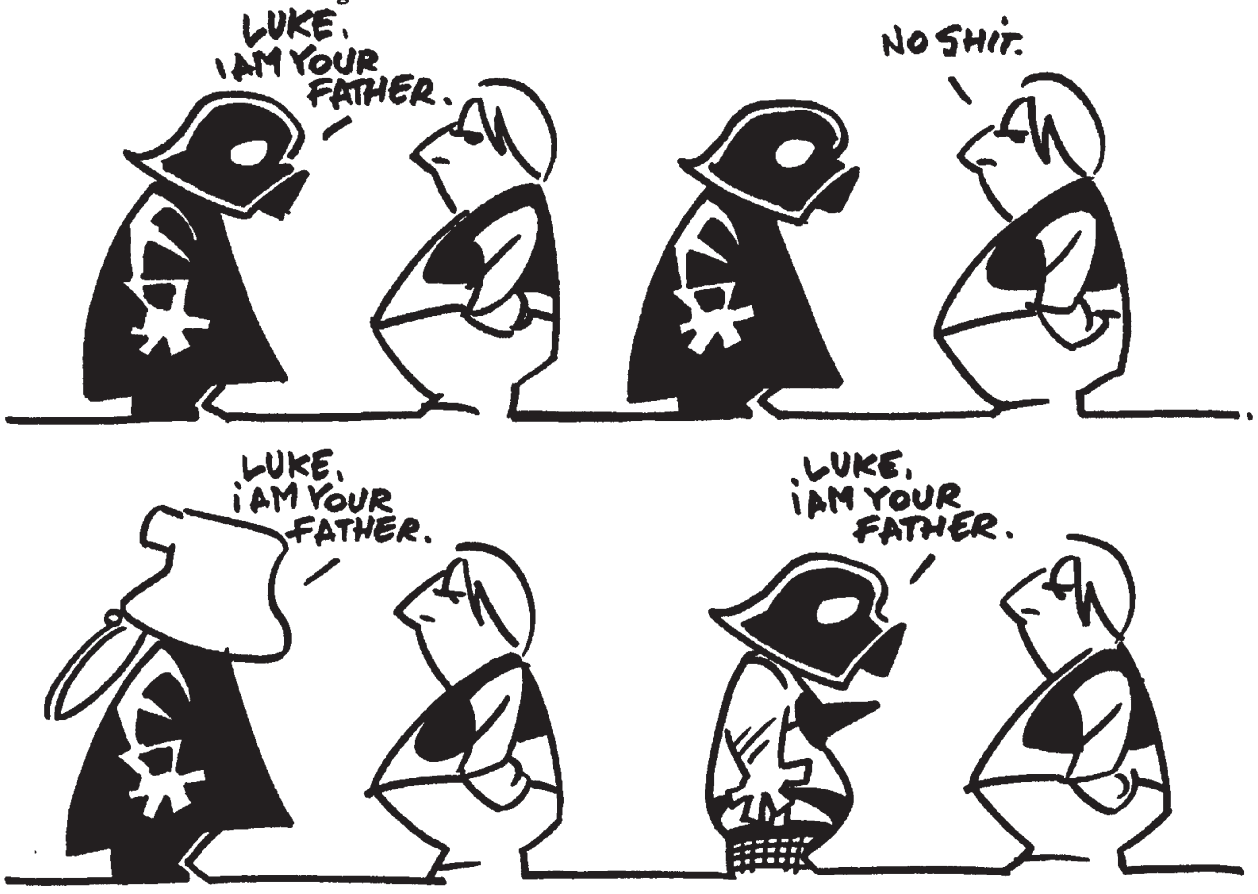
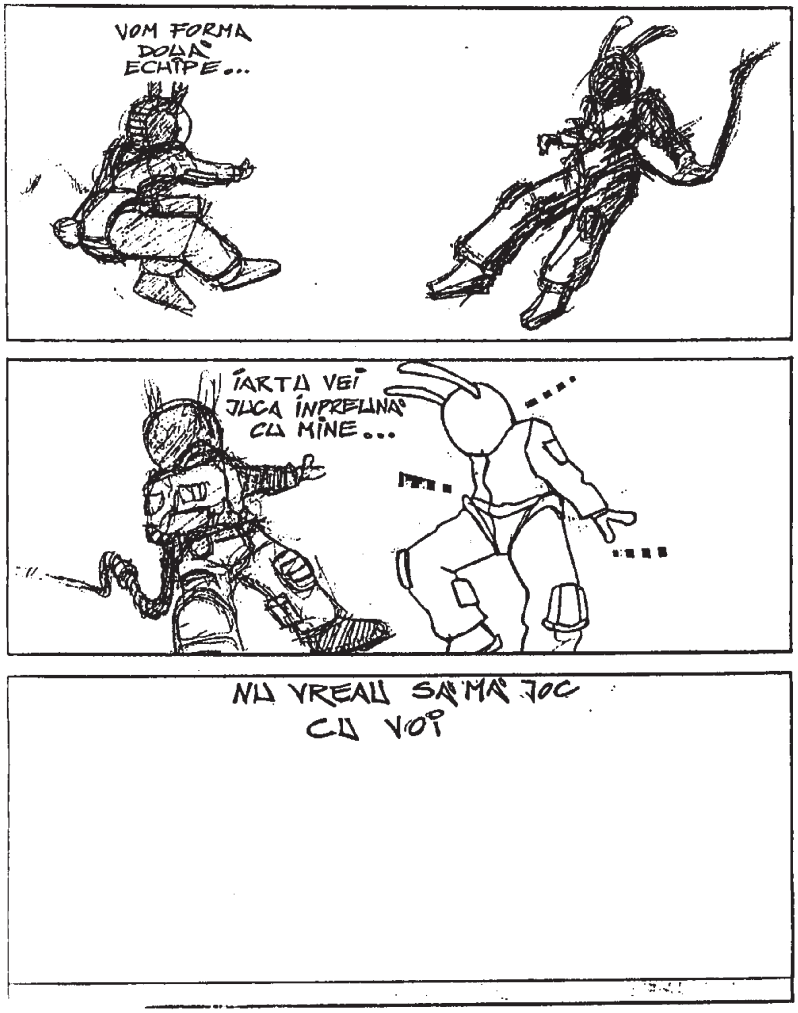
Cristina Anghel





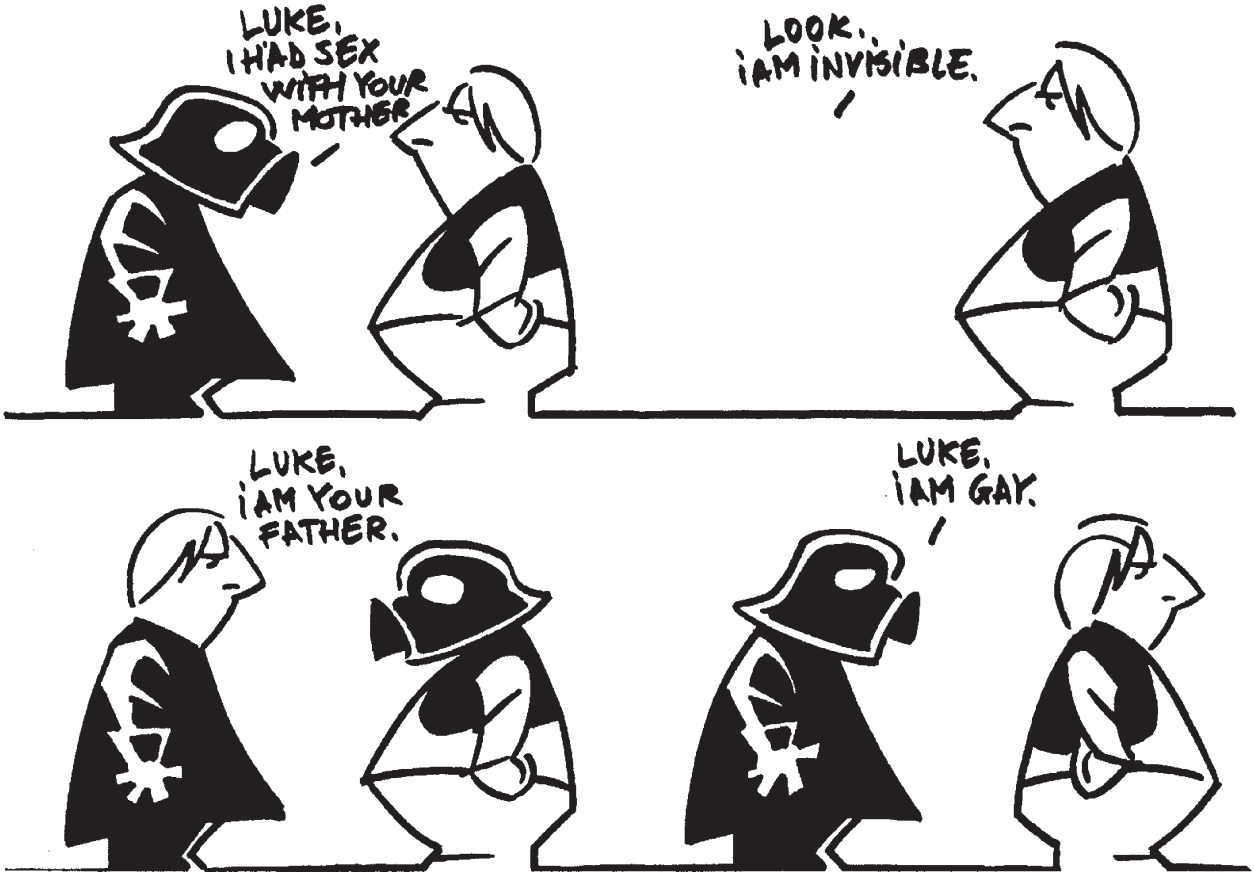
COMICS during WAR

(Comics stories in the Balkans)

Once in the 90's, there was was a great ugly industrial city, called Pancevo. And a target for NATO shelling.
Electricity was a luxury. Artists never stopped working. When power was back, they were scanning their comics to send them as attachments by e-mail to Spain, Switzerland, USA... in countries of Allies that were dropping bombs on Pancevo.
Their work was published there.
Art was not silent!
INTERNET, glorious tool of communication!
Happy End?

In 1935 was a Serbian newspaper called "Politika" that for the first time in this country published comics made only by Russian immigrants caroonists. Interesting. Oh, I forget: there were no comics in Russia!
The story ends in 1941 when German comics took over, and "Partisan" appeared. Wrong! In fact this column ends.
In this part of the world the story repeats itself.

(to be continued)



V
CORTO

VI

COMICS IN THE BALKANS

I must express my gratitude to the Greek organizers for inviting 3 Romanian artists in this special event of the CULTURAL OLYMPIAD 2001-2004: Valentin Tanase, Alexandru Ciubotariu and myself.

My name is Marian Mirescu, a comics artist from Romania.

Artists are not used to speak to large audiences. I'd better make you a drawing, a strip, something like that, using this "international language"...

I've long waited to meeting comics artists from Eastern Europe and the Balkans. Funny thing is I know artists from France, Belgium, Spain, Brazil, USA, but not one artist from this region! It's a paradox. But isn't this a paradoxical region?

Hear my story. It would tell you something about comic art in Romania.

Newborn babies cry. Is it discontent or is it just a noisy entrance/exit in this world? I was not pleased with the world and I began creating my own by drawing, watching movies, playing roles in the courtyard and the neighborhood: the indian, the detective, the policeman... or the bad guy.

Reading was also an escape and a mean of traveling through space and time. The world was getting uglier, I was growing angrier, and movies were the perfect escape – movies on the silver screen, on the small screen and on my mind.

Eventually my dream came true. There I was, a film director...and an actor, screen player, stuntman, photographer, costume designer... ON PAPER. I was a comics artist - the less expensive way to make a film.

Comics were as strange and fascinating as cinema. French, Italian, American, Japanese. The "stranger", the better. You know what I mean, fellow artists from Bulgaria, Serbia, Albania, Croatia, Bosnia, Slovenia and... F...Y...R...O...M., and maybe also you, here, in Greece.

Comic art was accepted by the political regime only as propaganda. It was more comic than art. Grotesque.

Reasons why:

- As an art originated in the Western World, it has a reactionary imperialistic influence on pure (erased), virgin (brainwashed) minds
- It is an impure mixture of art and literature, avant-garde, out-of-ranks, over-the-Wall
- Avant-garde is revolutionary; the Revolution has already taken place, so this is a counterrevolution
- Animated cartoons are funny and childish and give no ideas (a perfect art for the People) and comics are perceived as an inferior subversive version
- Other images are altering the ideological dogma
- The comics artist is an individualistic demiurgically creator and this politically unconceivable
- Image is powerful; comic art creates new icons, new symbols – potentially destructive for the official images: the supreme Leader, the Red Star, the planetary Peasant, the godly Worker, all motionless in "correct" postures. They all stroke the pose. Working for the welfare of the people.
- Narrative image is dangerous. It does not fit in the pattern... It moves, it creates movements. Makes you dream, makes you break the rules, makes you free.
- Traditionally, image is sacred. Narrative image is profane and blasphemous; they represent both ordinary people and superheroes, in ordinary and extraordinary situations, ordinary people becoming extraordinary... Everything is possible.

So, everything is possible.

And this was not allowed.

Here we are now fighting with prejudice, narrow minds and indifference. Is poverty to be blamed?

Comic books are a luxury, a no lucrative and unfashionable activity. Is greed to be blamed?

In Romania we are in the tumultuous period of savage capitalism of paradoxes and... euphemisms.

At least as commercial art is concerned, the overnight millionaires dictate taste. And you know I'm talking about bad taste.

Ideological stress is lifted, but bad taste is oppressive.

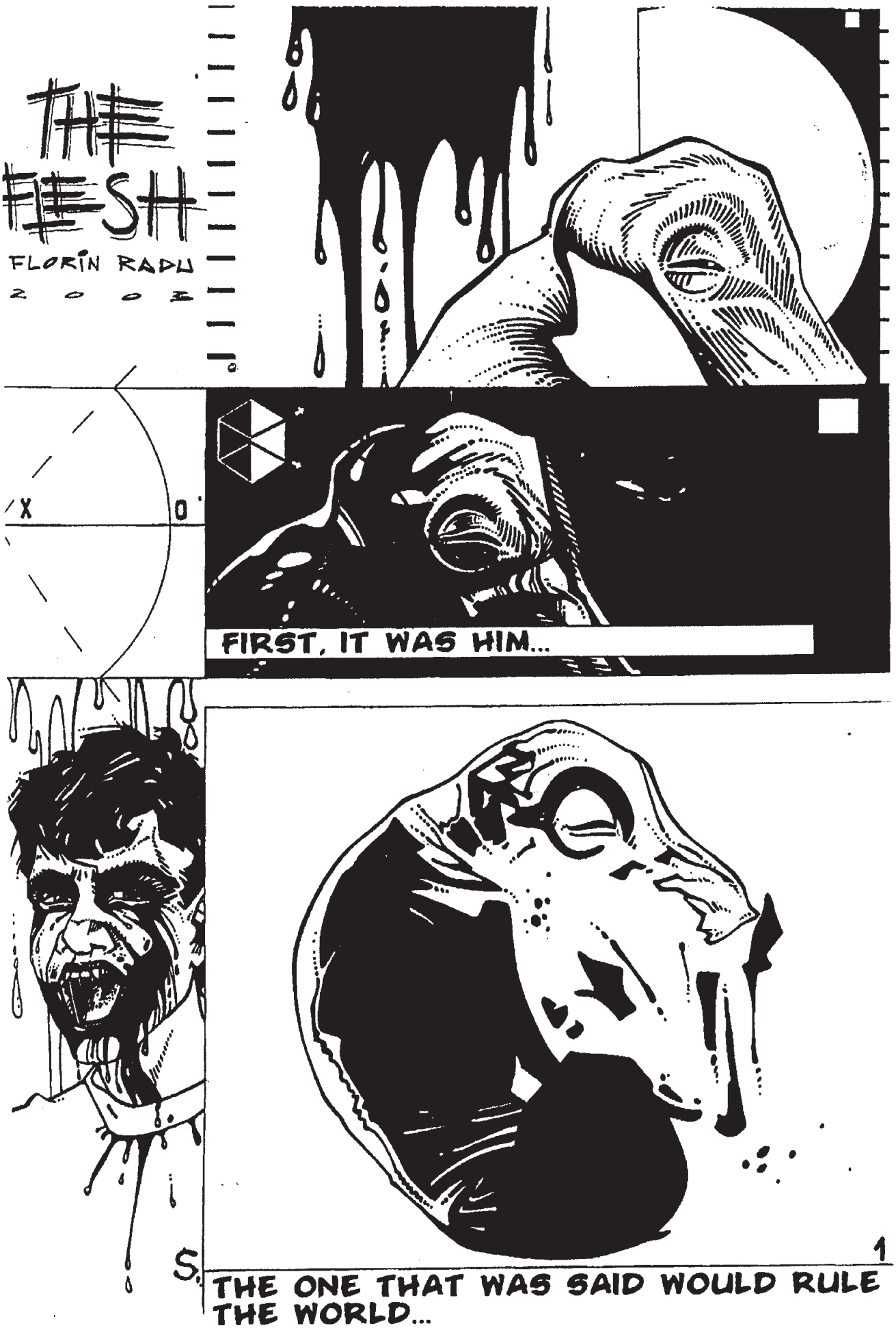
There are no reasons now to escape reality, but to re-form it, if one feels like it, to entertain people, if one is generous enough, to express oneself through a form of art that suits the best one's technical and artistic capabilities, to be free.

There is Hope.

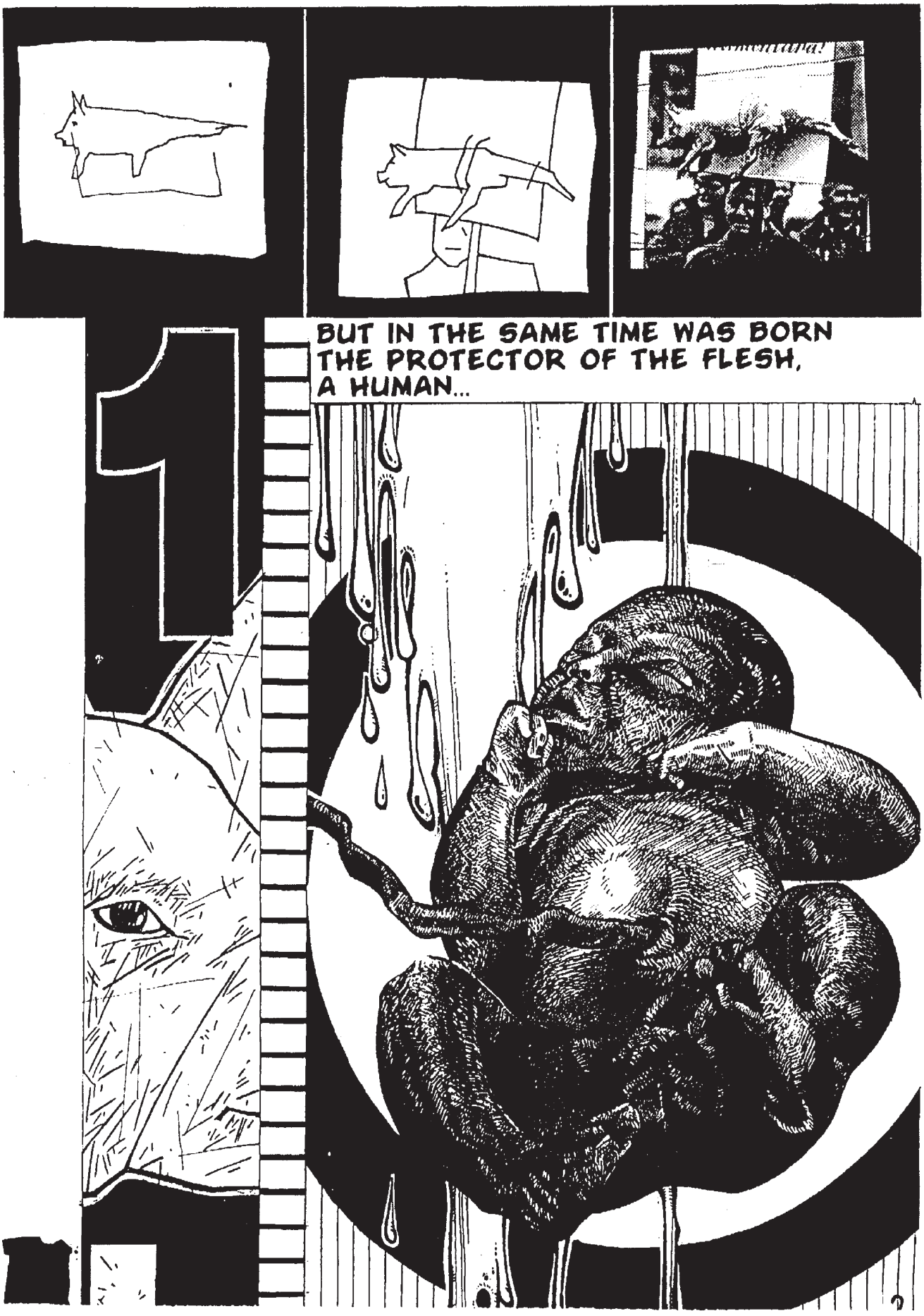
In the last 6 years or so I met and encouraged young talented artists to pursue the dream and shape it, by publishing their work in a fanzine, "AH, BD!" ("Ah, Comics!" See? Grown ups cry, too)

They are myself when I was 18 years or so. And when I wasn't me.

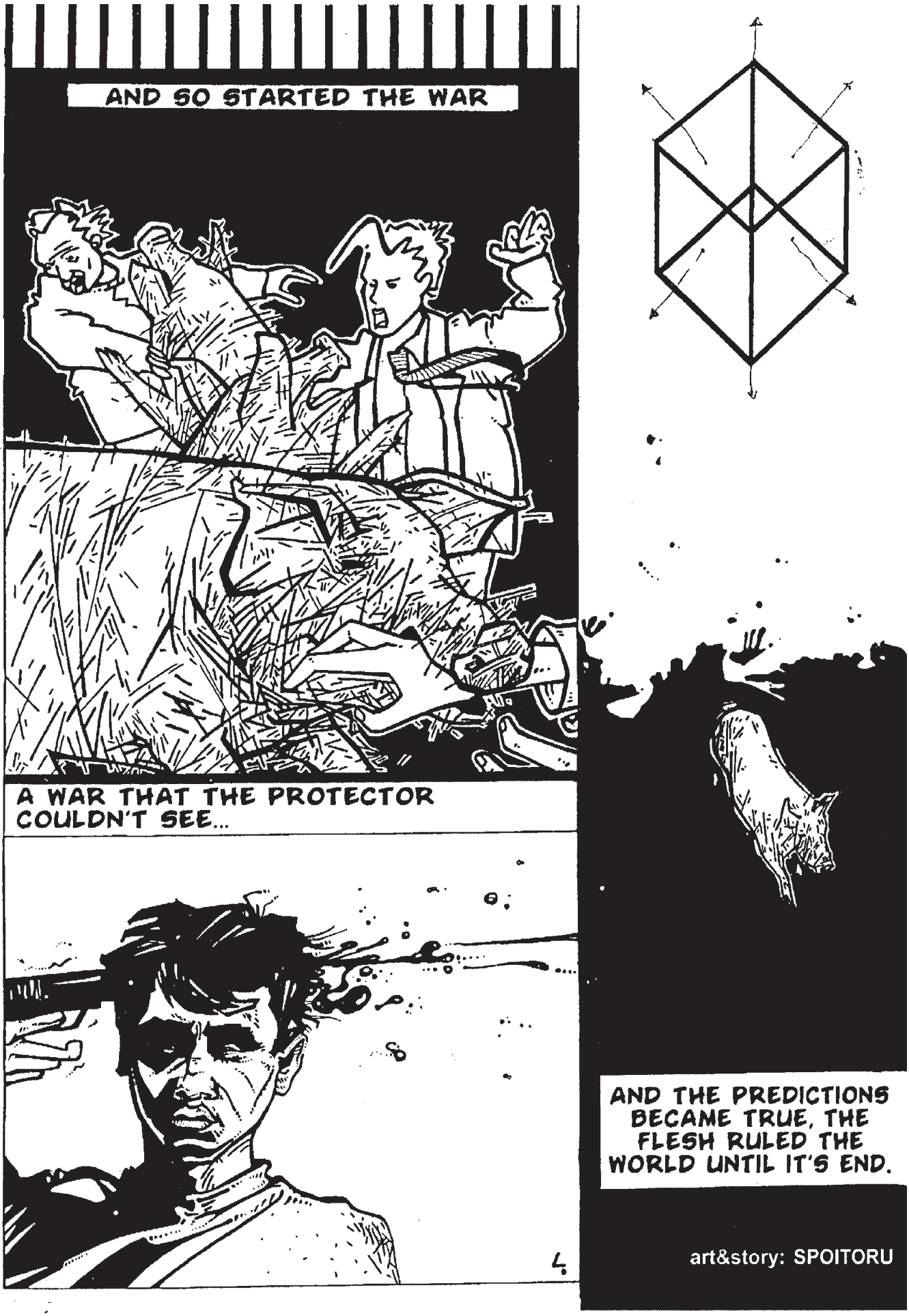
Marian Mirescu (Symposium "The Art of Comics in the Balkans", Thessaloniki, December 7, 2002)

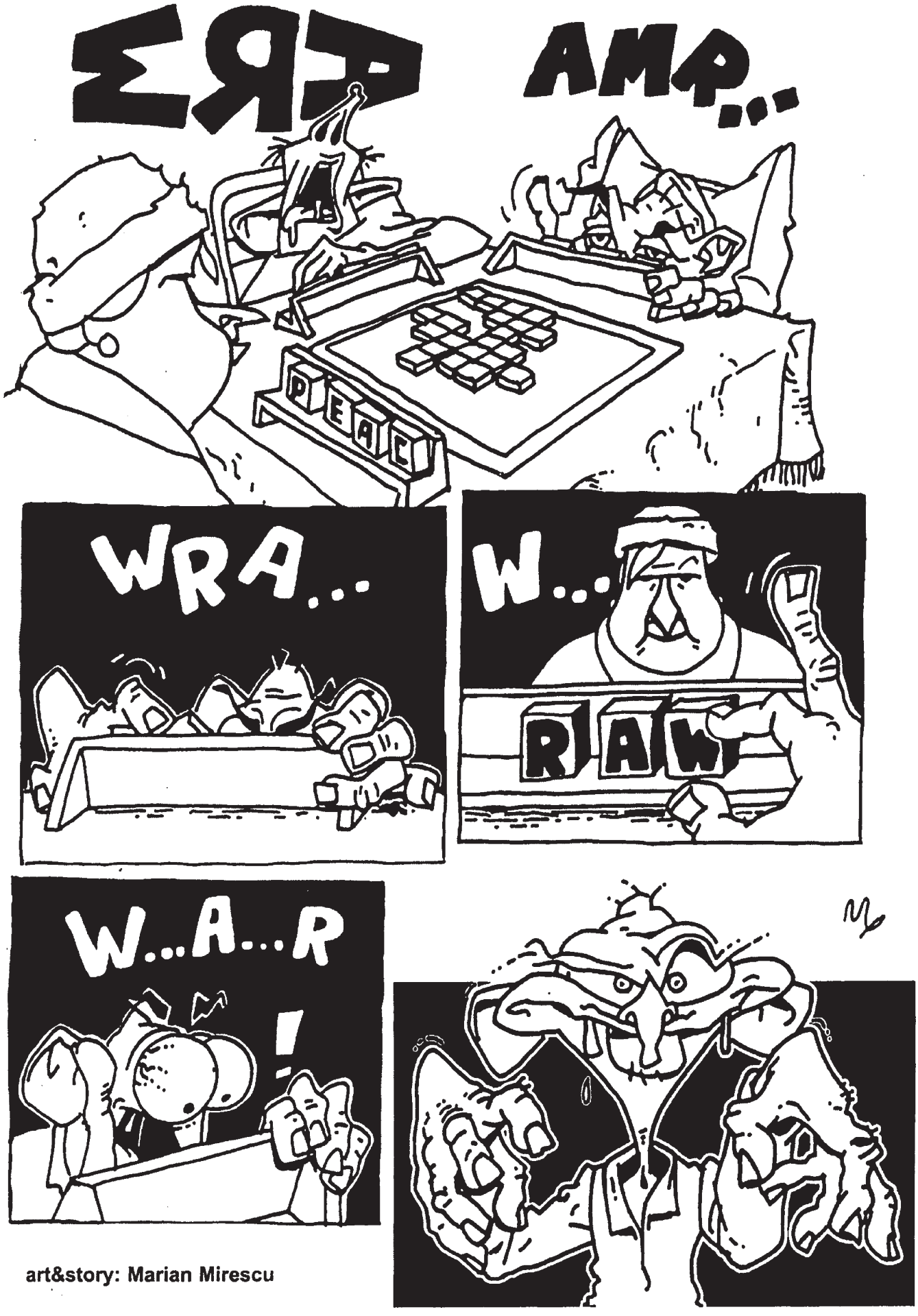

THE FLESH
FLORIN RADU
2 0 0 3
X
O
FIRST, IT WAS HIM...
1
THE ONE THAT WAS SAID WOULD RULE THE WORLD...

BUT HE WAS JUST A PIECE OF FLESH IN PEOPLE'S EYES



NOBODY KNEW WHAT WAS GOING TO HAPPEN
THE FLESH HAD COME ON EARTH TO REVENGE HIS ANCESTORS

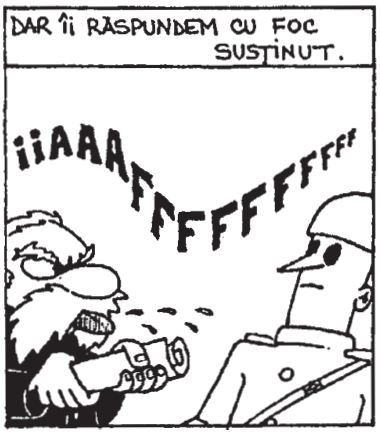

AND SO STARTED THE WAR
A WAR THAT THE PROTECTOR COULDN'T SEE...
4.
AND THE PREDICTIONS BECAME TRUE, THE FLESH RULED THE WORLD UNTIL IT'S END.
art&story: SPOITORU



art&story: Marian Mirescu

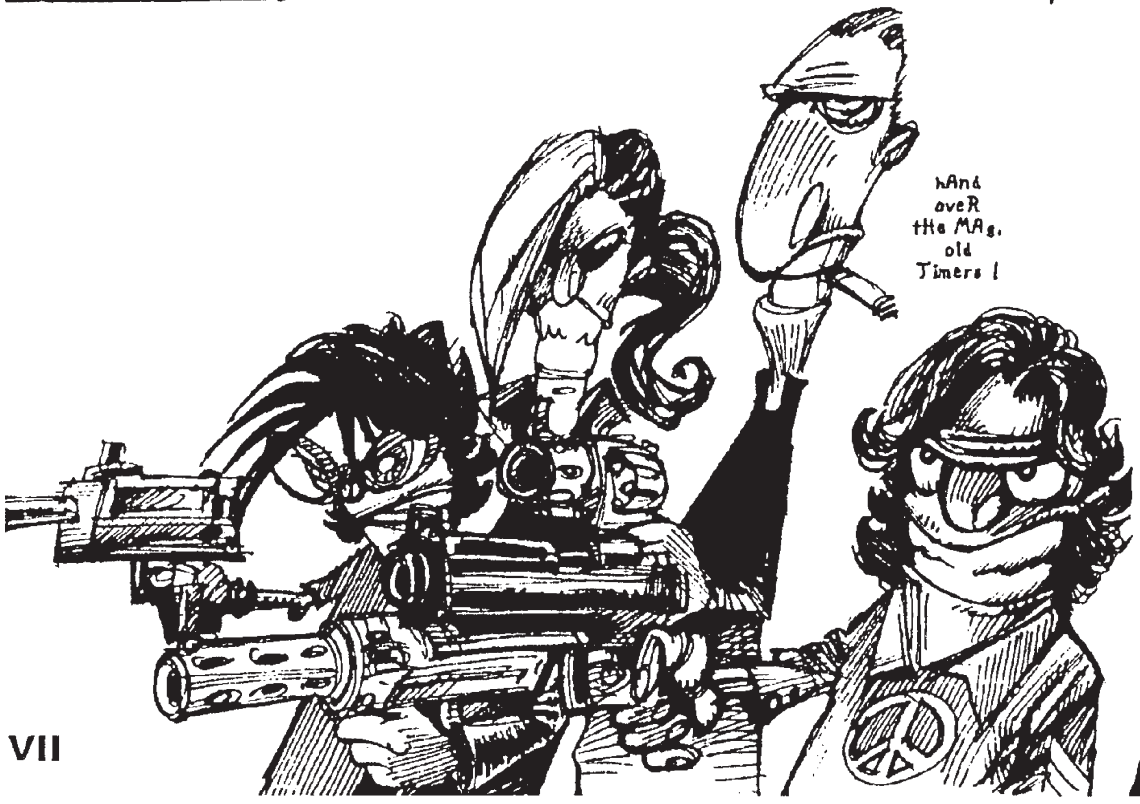
GENERALUL nu bate ÎN RETRAGERE

BD VALENTIN IORDACHE



THE FIRE
The New Times
WAR!
art&story: Marian Mirescu

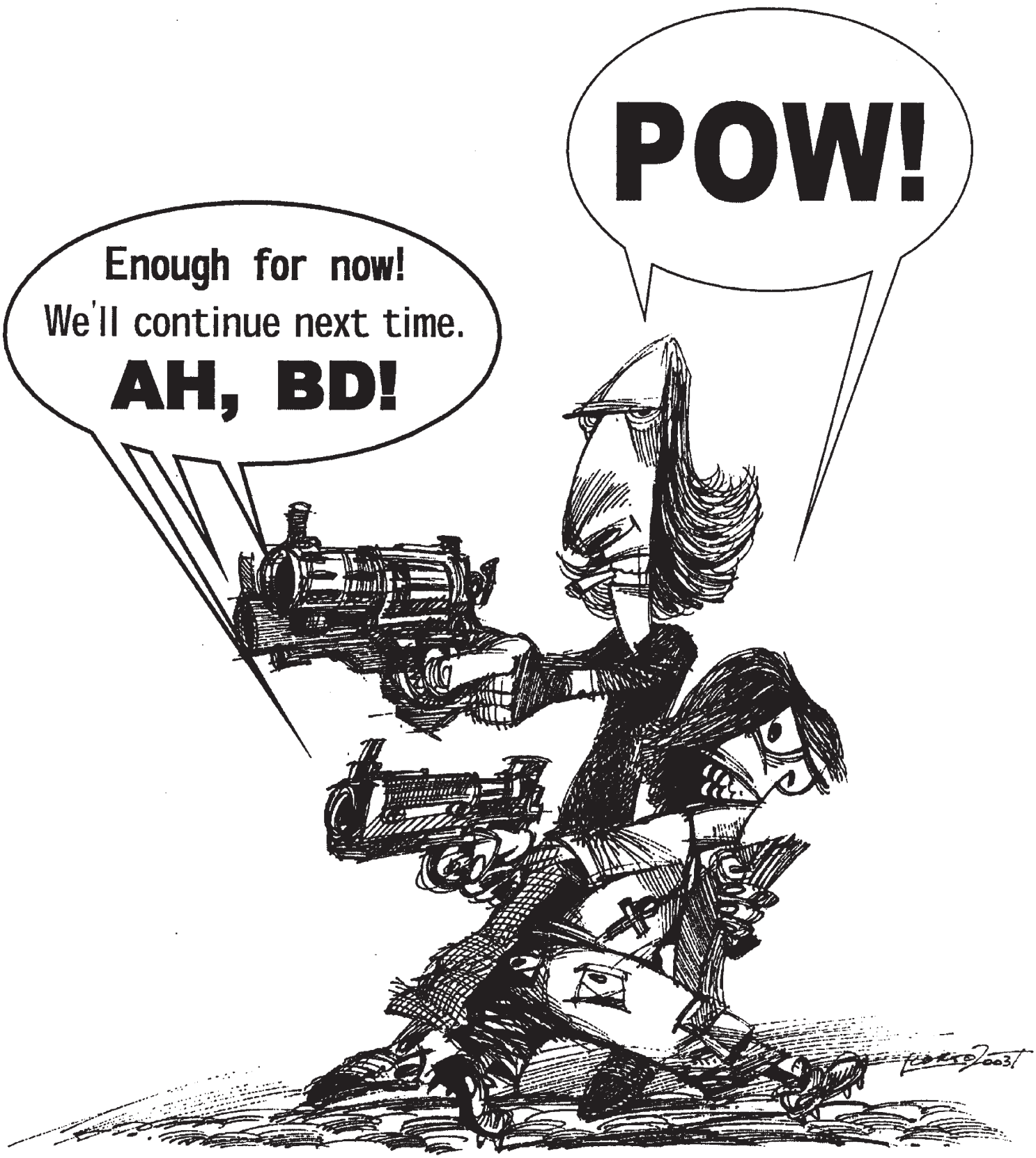
ARMED FORC
RECRUITME
OUCH!
GOT A FIRE, PAL?



to be continued...

END

ARGH! NO!
EveRYtHINg
sTopS HeRE!


POW!
Enough for now!
We'll continue next time.
AH, BD!

AH, BD!

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www.ahbd.go.ro*

Este in curs de redactare o carte dedicata autorului de benzi desenate romano-american Sandu Florea. Aceasta monografie cuprinde un interviu care retraseaza drumul artistului din Ardeal la New York, lucrari inedite (cateva publicate pentru prima data in „AH, BD!"), bibliografie, studii, fotografii.

Interesul pentru aceasta carte este, explicabil, mare. Chiar si din partea celor care nu-i cunosc (!) arta pentru simplul fapt ca Sandu Florea este singurul desenator roman care a ajuns (si cum, veti vedea!) un nume in industria BD americana.

Ion Badescu, redactor sef al revistei BD „Chasers", ii adreseaza artistului urmatoarele intrebari:

1. Credeti ca ar trebui ignorat Comic Book-ul American (ma refer in special la Marvel si DC) din cauza alurii sale comerciale?

2. Unde se gaseste adevarata evolutie a BD-ului? Ar putea BD-ul evolua fara o piata?

D-le Ion Badescu,

Intrebarile sunt foarte la obiect si voi incerca sa raspund la ele cat mai pe larg cu putintd. Benzile desenate, la fel ca cinematograful si desenele animate, sunt prin definitie o arta destinata publicului larg.

Pentru a produce o opera de calitate in toate aceste domenii este necesara investirea unui serios efort intelectual, artistic, financiar si organizatoric.

Este o activitate economica in care sunt implicati multi oameni. Daca aceasta activitate nu aduce un profit financiar suficient de mare ca sa-i motiveze pe toti acesti oameni, banda desenata nu poate exista in forma ei actuala. Deci caracterul comercial al Comic Book-ului american nu este o «boala» ci este o necesitate obiectiva.

Colosii industriei americane de comics Marvel si DC au reusit sa creeze o piata care s-a dezvoltat mereu in ultimii saizeci de ani tocmai prin publicarea regulata, luna de luna, a unor personaje celebre ca Spiderman, Superman, etc. creand o adevarata mitologie care se reflecta si in alte domenii ale artei: cinematografie, arte plastice, literatura etc.

De la distanta, industria pare un bloc unitar care nu publica decat supereroi cu scenarii stereotipe, dar la o privire mai atenta lucrurile stau cu totul altfel. Industria de comics americana este foarta diversa. Pe langa cele trei companii mari Marvel, DC si Image mai exista cateva companii mijlocii ca Dark Horse, CrosGen, Fantagraphics, iar celelalte 300 de companii mici constituie editorii independenti. Oricat ar parea de paradoxal, toate aceste companii mici nu ar exista fara Marvel si DC deoarece acesti «colosi comerciali» constituie motorul si sufletul intregii industrii.

Avand o baza financiara solida, marile companii au inceput sa publice in ultimile decenii si comicsuri experimentale adresate unui public restrans si implicit fara sa realizeze profituri prea mari. DC a aniversat recent 10 ani de la infiintarea colectiei «Vertigo» care a contribuit foarte mult la dezvoltarea unei piete de comics pentru adulti incurajand desenatori tineri din toata lumea, introducand noi stiluri si tematici. Marvel a anuntat ca va reinfiinta in curand colectia «Epic» care va publica creatii originale, unde artistii pot avea o mare libertate de expresie.

Din convorbirile mele cu editorii de la Marvel am aflat ca un comic book trebuie sa se vanda in minimum 20.000 de exemplare ca sa fie acoperite cheltuielile de productie, salarii, drepturi de autor etc. De aceea, de indata ce un comics nu atinge aceasta bariera, el este scos automat de pe lista de titluri publicate de companie.

O companie mica isi acopera cheltuielile cu 10.000 de exemplare, deoarece salariile sunt mai mici, artisti sunt platiti mai putin etc. O companie foarte mica isi acopera cheltuielile cu aproximativ 5.000 de exemplare. In acest fel s-a creat o ierarhie a companiilor si fiecare si-a gasit o «nisa» unde poate activa nestingherit. In general companiile mici (asa numitii independenti!) publica creatii experimentale, dar majoritatea lor nu depasesc stadiul amatorismului, calitatea desenului este slaba si rareori reusesc sa creeze ceva demn de remarcat.

Daca prin anii '70 "underground comics» a constituit o adevarata revolutie in comics independentii de astazi (cu exceptia unor mici companii ca Fantagraphics, Dark Horse, CrosGen care publica creatii originale de buna calitate) nu mai reprezinta decat in rare cazuri «adevarata evolutie» a BD-ului.

Raspunsul la a doua intrebare este mai simplu.

Evolutia BD-ului depinde in primul rand de creatorii de exceptie care apar din cand in cand si care aduc o contributie decisiva la schimbarea unui intreg climat artistic. Conditiile financiare au si ele o importanta mare dar nu decisiva. Creatori importanti (Crumb) au aparut in «underground comics», unde conditiile materiale erau ca si inexistente, dar cei mai multi au activat la marile companii

*actualizare 2007: **www.ahbd.syndicart.net**

(Jim Lee, Todd McFarlane, Jack Kirby, Neil Adams s.a).

In conditiile din Romania, unde o piata BD este ca si inexistenta, evolutia BD-ului este foarte inceata. Totusi, la o privire mai atenta si din perpectiva pietei americane, acest lucru constituie chiar un avantaj pentru un creator intreprinzator care rareori are parte de un «teren virgin» fara concurenta unde poate sa evolueze in ce directie doreste. Daca exista suficient curaj si perseverenta, succesul nu se va lasa asteptat.

Dupa cum am spus mai inainte, nu atat de conditiile materiale depinde evolutia BD-ului cat de creatorii de valoare.

Daca vechea vorba stramoseasca «omul sfinteste locul» s-ar aplica si la domeniul BD sunt convins ca, nu dupa mult timp, BD va inflori si pe pamantul Tarii Romanesti.

Florin Leodor Danila, eseist:

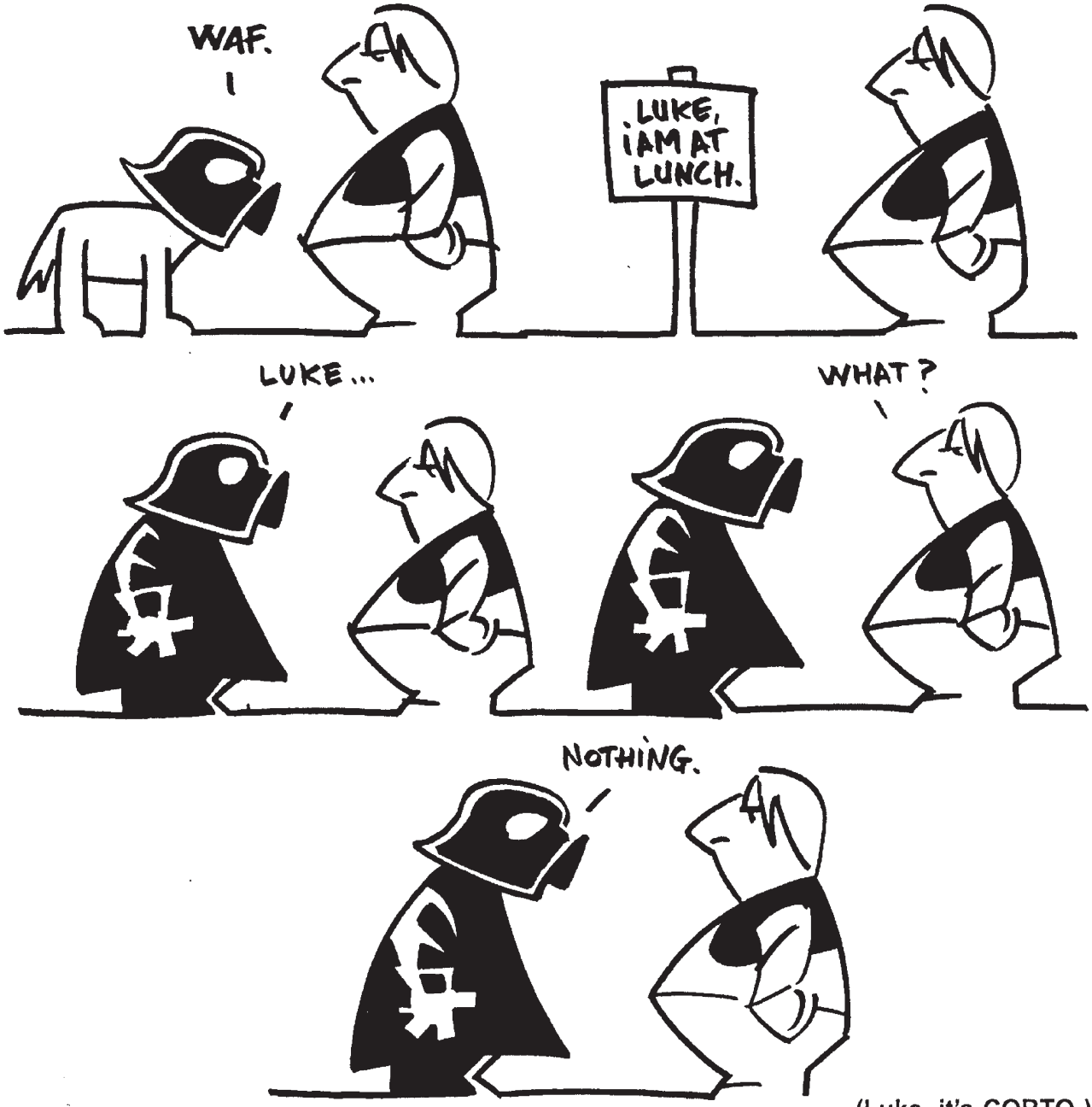
Excelenta ideea de a-i dedica un album lui Sandu Florea, cel mai important desenator roman de dinainte de '90. OK si ocazia oferita de a-i pune cateva intrebari. Opera bogata, implinita in numar de albume si in borne de hotar, cu atacuri fulgeratoare si replieri oneste, la care se adauga un traseu biografic excentric – iata sursa de la care se poate adapa curiozitatea noastra. Presupun si sper ca intrebarile vor curge. E ocazia de a afla cum s-a intamplat povestea BD 'inainte' si, totodata, cum e 'dincolo'. Reverii

nostalgice, simple presupuneri si iluzii ale iuventutii isi pot gasi confirmarea sau pot muri acum.

Eu as fi curios sa aflu istoria acelei povestiri fantastice in cincizeci si doua de litografii intitulata Carusel». De ce, dupa o suma de albume in colaborare, a realizat unul solo, in care isi rafineaza pana la perfectiune procedeele unei intregi perioade?

A simtit nevoia unei opere de autor?

Deoarece inspre o asemenea lectura ne indeamna parcurgerea tribulatiilor tanarului personaj aflat



(Luke, it's CORTO)

intr-o continua cautare. Spre deosebire de «Harap Alb», unde ciclul se incheie, aici el ramane dechis. O sinusoida care isi regaseste reflectarea si in grafica. Fiecare dubla pagina este un fragment din aceasta. Avem aici o poveste nesfarsita, laolalta cu infinitatea lecturilor.

Avem o reflectie asupra creatiei.

D-le Florin Leodor Danila,

Albumul «Carusel» este rezultatul unui indelungat proces de gestatie. El reprezinta primul volum dintr-o trilogie, care din pacate nu a putut fi realizata din cauza conditiilor vitrege, cand regimul comunist mi-a inchis toate portile editurilor si revistelor epocii ca urmare a cererii de emigrare in America. Totusi volumul al doilea din trilogie, intitulat «Hotelul Viselor» (o povestire fantastica in 48 de litografii), am reusit sa-l termin in '84 si el a zacut in arhiva mea personala pana anul trecut cand l-am descoperit din nou. El poate fi vizionat pe situl http://proscris.web1000.com unde va aparea in serial.

Istoria "Caruselului" incepe cu "Harap Alb". Dupa o perioada de cativa ani de colaborari sterile la revistele "Luminita" si "Cutezatorii", unde politrucii vremii taiau si spanzurau pe oricine incerca sa vina cu idei noi sau sa iasa din tiparele stabilite de "conducerea superioara", am simtit nevoia de a incerca ceva nou care sa-mi dea o libertate totala de creatie.

O adaptare BD a unui basm mi s-a parut a fi solutia ideala, atat din punct de vedere al scenariului care permitea imaginatiei sa zboare fara limite, cat si a unei posibilitati realiste de a reusi sa trec de furcile caudine ale cenzurii editurilor in cazul unei eventuale publicari. Cine ar fi avut ceva impotriva «Povestii lui Harap Alb» de Ion Creanga?

Trebuia sa gasesc si o solutie grafica care sa ilustreze cat mai fidel capacitatile imagistice foarte fluide si cu numeroase ramificatii si nivele de intelegere caracteristice basmului.

Sistemul narativ clasic al benzilor desenate cu casete insiruite una dupa alta mi s-a parut nepotrivit pentru ceea ce aveam nevoie. Dar cu ce sa-l inlocuiesc? M-am framantat o vreme gandindu-ma la diferite solutii si am ajuns la concluzia ca o banda desenata in «spatiu continuu» ar fi solutia salvatoare. Usor de zis, greu de facut.

M-am apucat de lucru fara intarziere si timp de sase luni am lucrat exclusiv la albumul «Harap Alb», pe care l-am desenat in trei variante: una cu casete traditionale, a doua varianta cu casete traditionale si elemente de spatiu continuu si a treia in totalitate in spatiu continuu. Pot spune ca acest «spatiu continuu», care pare foarte spontan si comod la prima vedere, nu era deloc usor de controlat. Acest spatiu trebuia astfel modelat incat sa serveasca cat mai bine posibil subiectul povestirii, sa ilustreze momente dramatice, intorsaturi de situatii, suspense, etc.

Mi-au trebuit aproape cinci ani de munca si experimente cu diferite albume si povestiri pe tematici diferite risipite prin revistele vremii ca sa ajung la albumul «Carusel».

Treptat mi-am dat seama ca «spatiul continuu», fiind un mod de expresie foarte personal, nu se potrivea perfect cu scenariile si povestirile altor scriitori, desi am incercat din rasputeri sa adaptez sistemul la situatii si tematici noi. Stiam ca va sosi un moment cand, pentru a putea progresa trebuia sa devin un autor total. Am inceput sa pregatesc albumul pe care l-am numit «Carusel» nu mult timp dupa publicarea lui «Harap Alb». Trebuia sa gasesc un subiect si un gen literar care sa se potriveasca ca o manusa solutiei grafice alese si in mod firesc am ajuns la povestirea fantastica care prin natura ei se muleaza perfect pe ideea unui spatiu polivalent, cu multiple niveluri, cu posibilitati infinite de interpretare. Perioada de gestatie a fost indelungata. Intr-un fel albumul constiuie o ilustrare a cautarilor mele pe taram artistic si nu in ultimul rand pe taram spiritual.

"Cauta si vei gasi" ne sopteste Creatorul in fiecare zi. Cautarea este esentiala. Daca nu cauti, nu gasesti, nu poti progresa. La inceput bajbai, te rotesti in cerc, dai de niste fundaturi si trebuie sa te intorci inapoi. Te joci cu himerele si alergi dupa fata morgana, mananci miere care se tranforma nu dupa mult timp in fiere, te ratacesti, ti se pare ca-ti pierzi vremea de pomana, fara sperante, dar pe neasteptate, cand esti gata sa abandonezi, incepi sa vezi LUMINA...

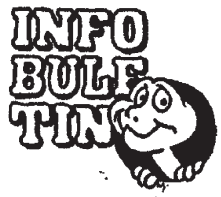
Acesta este subiectul trilogiei.

Murat Mihcioglu, artist, eseist promotor BD (Turcia):

1.Cum a fost influeentata arta lui Sandu Florea de miscarea artistica (pictura, grafica) romaneasca a perioadei petrecute in tara?

2. In ce limbi au fost traduse lucrarile lui?

3. Arta actuala a lui Sandu Florea mai foloseste concepte si influiente ale miscarii artistice romanesti contemporane? Care au fost artistii straini (americani, francezi, italieni) care i-au influentat cel mai mult opera?



D-le Murat Mihcioglu,

1. In general un artist este influientat mai mult sau mai putin de climatul cultural al tarii in care s-a nascut. Desi profesiunea mea de baza a fost cea de arhitect am avut un contact direct cu multi artisti plastici si am urmarit indeaproape tendintele artistice in pictura si grafica a epocii. Totusi, n-as putea spune ca acest lucru a avut o influenta decisiva asupra carierei mele de desenator de BD deoarece la aceea vreme unii artisti considerau banda desenata a fi o arta minora nedemna de atentia lor.

Desenul realist caracteristic benzilor desenate era in contradictie cu curentul abstractionist care domina miscarea artistica romaneasca prin anii '80. Oricine se «ocupa» cu acest gen de arta era privit cu neincredere si daca nu era tratat cu o directa ostilitate nu mai ramanea decat indiferenta sau condescendenta celor care se considerau «adevarati» artisti.

Singurul lucru pozitiv din contactul cu acesti artisti a fost constatarea ca spiritul unui creator ,indiferent de genul abordat, trebuie sa fie deschis, sa experimenteze cu noi modalitati de expresie, sa caute un mijloc de expresie cat mai personal care sa se muleze perfect pe gandurile si sentimentele lui.

Acest lucru a constituit in parte un catalizator pentru hotararea mea de a creea o banda desenata experimentala care nu mai folosea tehnica narativa clasica cu casete insiruite una dupa alta ci un «spatiu continuu» care poate fi citit pe mai multe niveluri de intelegere. Majoritatea lucrarilor publicate in tara pana la plecarea in America au fost realizate in aceasta maniera.

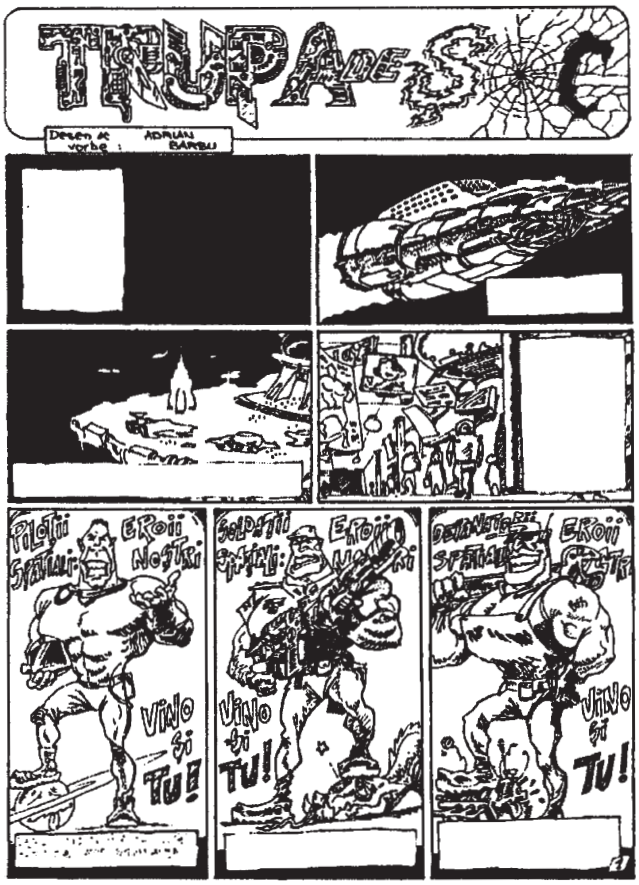
2. Multe din comicsurile pe care le-am publicat in America la editurile Marvel, DC, Chaos! si Dark Horse au fost traduse in Franta , Anglia, Germania, Austria, Italia, Spania, Portugalia, Mexic, Filipine, Brazilia, Argentina, etc.

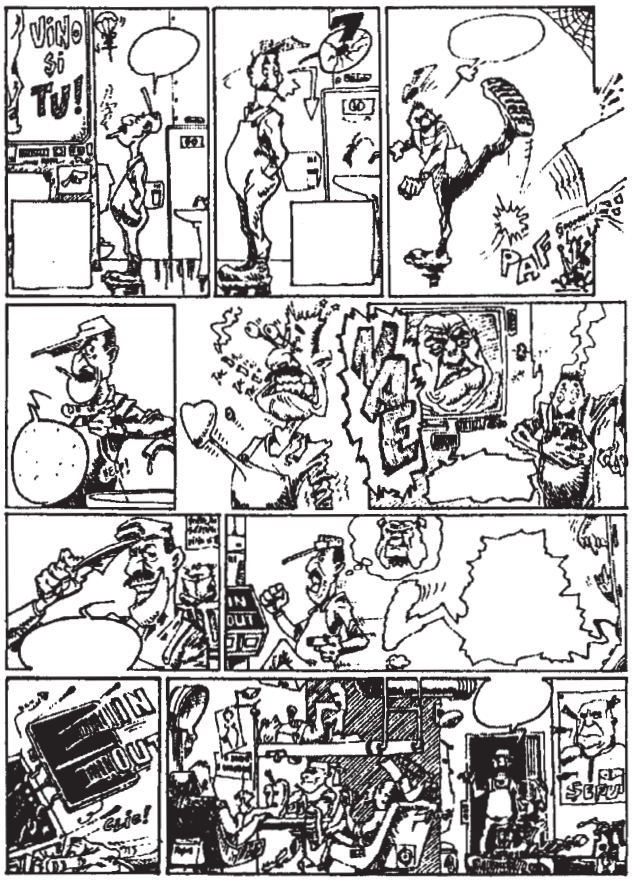
3. Stilul european nu era la mare pret la editurile de BD americane din anii '90. Cu atat mai mult stilul pe care l-am folosit in Romania. A trebuit sa fac un efort de adaptare serios ca sa reusesc sa desenez comicsuri in "stil american". De o folosire a conceptelor "pur romanesti" contemporane aici in America nici nu poate fi vorba.

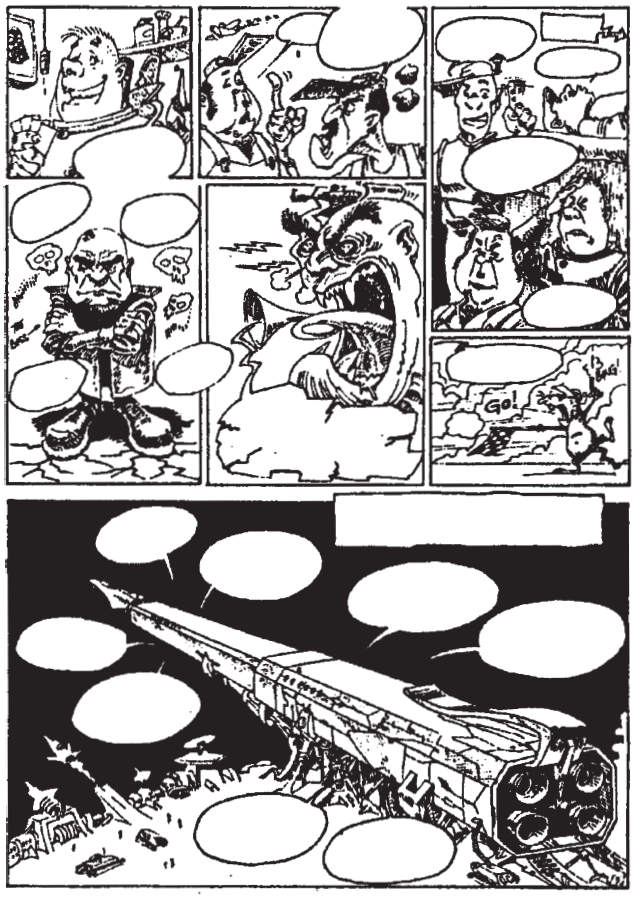
Influente europene: Druillet, Giraux.

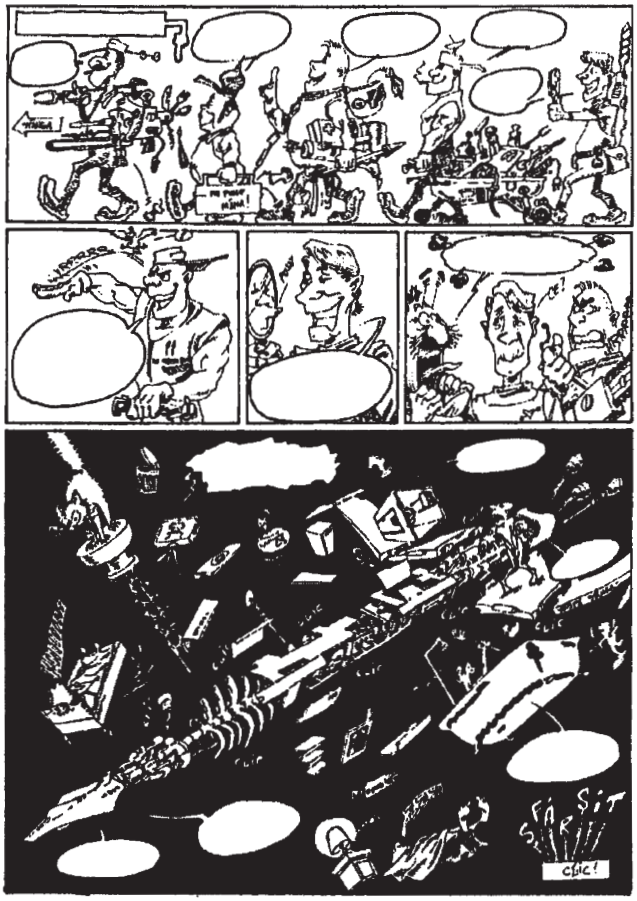
Influente americane: Neil Adams, John Buscema

Sandu Florea, New York, April, 2003









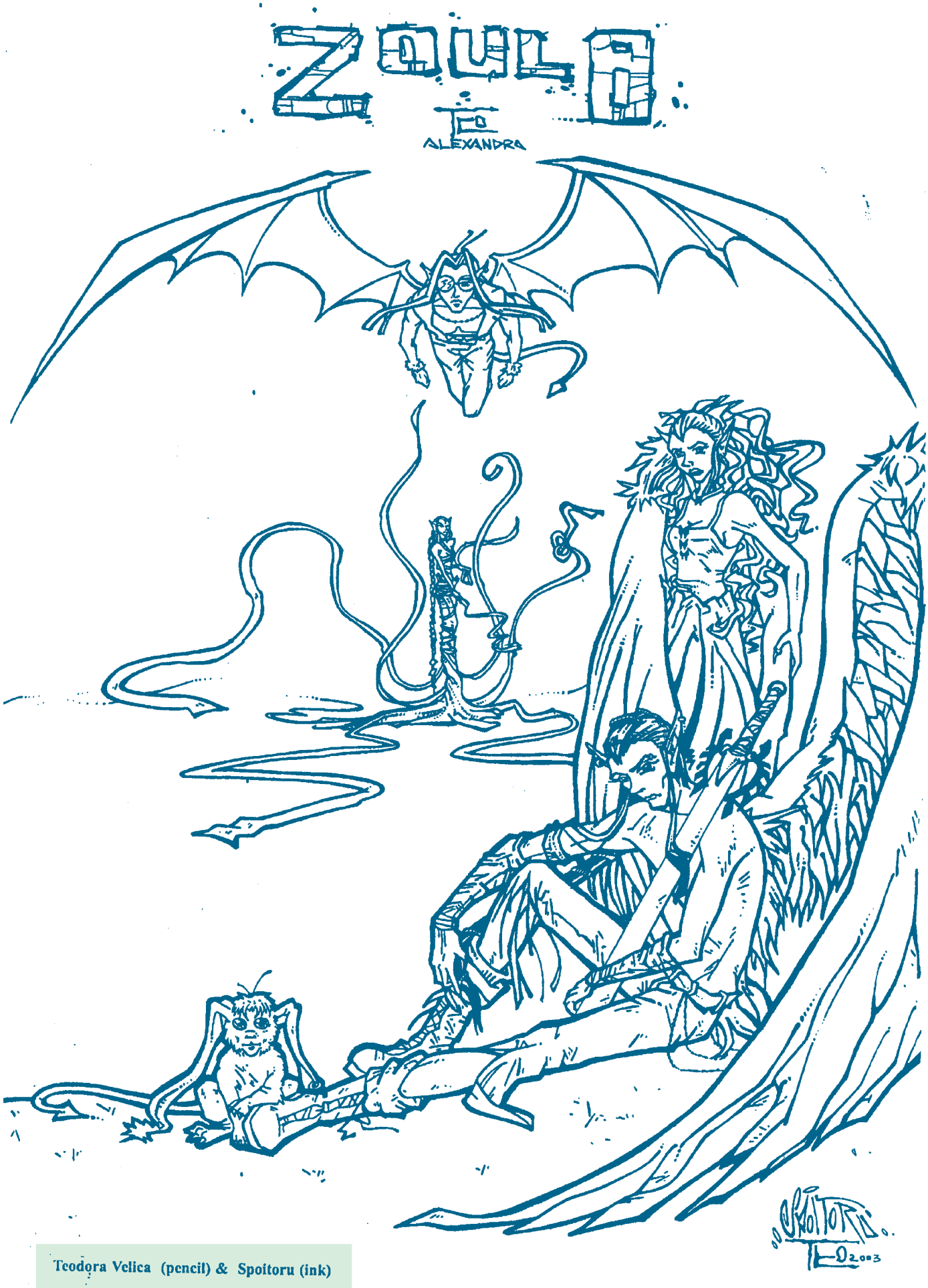
art by Adrian Barbu; words by: **YOU**

you know the address (hey, in page 2!)

Satiră

BD VALENTIN IORDACHE

Tudor Popa (pencil) & Spoitoru (ink)



Teodora Velica (pencil) & Spoitoru (ink)

EVARISTO
MAGAZIN
ZIP
AHH

EXIT
35